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AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC
AND OFFICIAL ORGAN OF THE R.C.M. UNION



"The Letter killeth, but the Spirit giveth Life"

VOLUME XXXV. No. 1

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VOLUME XXXV.

No. 1

EDITORIAL

IT IS impossible to write the opening words of the January Magazine without the old wish of "A Happy and Peaceful New Year" coming first to the pen. Never was there a time when its fulfilment was more needed than now, and never was there a time when the indestructible beauty of music, as opposed to the strife and horror at large in the earth, made the work of musicians seem of such noble service to humanity.

Our Magazine carries with it to Collegians abroad greetings from all in the old place, and we hope they will feel, as they comb its pages from cover to cover—(they really do read it so!)—that the complete record of College it tries to give shows the code-word "Initiative" is still as true as ever it was of doings there.

Present students however, in the midst of these things, can see for themselves the big building schemes that are going forward and can sample at will the comfort of the new chairs—a large block of them—in the centre of the Concert Hall. Home-news, therefore, is not news to them. So the Magazine intends to do as it has done often in the past—include articles on topics of general musical interest. In the present issue we have an article which is midway between the two. Though dealing with home affairs, it may still tell Collegians things that are fresh to them about the great library of the Royal College of Music, the third finest in England, and how to use it. The article was written by Mr. Erlebach in response to a suggestion made by Dr. Colles to the Magazine Committee. His suggestion in turn was prompted by Mrs. Kerr's most interesting account of the Stelfeld Library at Antwerp, published in the Magazine six months ago.

Experience has shown how very difficult it is for musicians who engage in research work to know where to look for their material. The College Magazine hopes to help in this matter by having a series of articles describing important but relatively unknown libraries. This will, however, take some time, at the rate of three issues a year! Readers wanting more immediate information may like to know that last summer the Musical Association, at the instance of Sir Percy Buck, established a permanent Committee for Musical Research. It consists of an advisory body of seventeen experts, and an executive committee of eight to carry on the work and to keep in touch with musical research and researchers at home and abroad. Since the Committee exists to be serviceable, no one need feel shy of approaching it, but Collegians can do so with particular ease as several of its members are R.M.C.-ers, (including two past editors and the present one of the Magazine) and Mr. Rupert Erlebach is the Secretary.

THE DIRECTOR'S ADDRESS

EASTER TERM, 1939

I HOPE you have had a happy Christmas, with a pleasant mixture of work and play. Variety is the spice of life, and there is no recreation better than a change of occupation. I have done well in this respect. A little music, a little carpentry (very rough and ready), a little painting (house painting), some reading, some mild mathematics (income tax), a memorandum on harmony, a good many letters, and a lot of white-washing. Some of the whitewash stuck to the ceiling (a damp patch), some of it fell on me ; by far the greater part of it fell on you, or on your handiwork.

You will recall those delightful Christmas cards you wrote for me. There were about 500 of them, and of six varieties, Preliminary and Grades I to V of what was officially described as " Harmony." After the examiners had survived them, they were sent down to me. I wanted to get a broad view of the harmonic state of the College. I got it. Indeed, I got a wonderful perspective, from the harmony that was near, vivid and convincing, to the harmony which was so attenuated as to be barely visible on the horizon. This was where the whitewash was so useful. It enabled me to dilute the more purple patches, to moderate the more excruciating discords, to hide the more glaring errors of musical grammar.

Seriously, it was very interesting. I feel that I know some of you now in a way I did not know you before. And I look forward to watching your progress. I am very concerned about this subject, because it is the real test of mental musicianship. If your ear is right and your musical thoughts are true, then you ought to be able to write musical sense. To paraphrase Bacon: Reading maketh a full man, playing or singing, a ready man, writing harmonic exercises an exact man.

And I have a design in this matter which I want you to know. To begin at the top, very few students passed Grades IV and V, and in future no student will go into Grade V unless he or she is really well grounded. And this for two reasons ; first, because I intend Grade V in any subject to be a hall-mark of unusual distinction, and secondly, because when you have earned your place in Grade V in this system, you will never be examined again, unless you like voluntarily to compete for a prize, a diploma, or some such special award.

Grades III and IV become therefore of great importance, and you must not be discouraged if you did not pass this time.

Between Grades II and III there is rather a big jump. This also is designed. I hope eventually to arrange that a pass in Grade II shall be sufficient for those students who are not specialising in Theory, and who wish to take certain other studies, such as Conducting, Extemporising, and the like. Also no student will be put on the Composer's Grade List who has not

passed at least Grade II Harmony. The composer will, of course, continue his theoretical work far beyond this, but he must pass Grade II before he can enter the First Grade of Composition. That is only common sense.

And now, to come to the lower Grades, I think there are a good many students who do not need, and in many cases have no particular talent, for specialised theory above a certain point. We must insist on their learning the normal language of music, so to speak, but having learned this to an appropriate standard, I think they should be allowed the option of taking other subsidiary subjects instead, subjects which will more closely concern their particular form of practical work. For all these reasons our Harmony course, and our Harmony examinations, must be high in standard, whatever the Grade, but we shall not expect all students to proceed to all Grades. In future the Preliminary and Grades I and II, will be examined every term. Grades III and IV will be examined annually in the Summer. Those who pass into Grade V will be exempt from any further examination.

Two other announcements I want to make about your studies. Beginning with the Annual Examinations this Summer, no distinction will be made between First and Second Studies, for examination and Grading. All the pianists, whether First or Second Study, will be examined and graded on the same standards, and will appear on the same Grade List. Most of you work, and all of you should work, just as seriously at your Second Study as at your First. Some students have outstanding talent in more than one study. In future it will be possible for a Second Study student to achieve as high a rank in that as in any Principal Study. It will do the First Studies good to have some of the Second Studies equalling, or even surpassing them. And it will give the Second Studies a new status and a possibility of promotion up to any grade that their talent and work can earn.

I have also been able to arrange a re-distribution of some of our Prizes, in such a way that many of them will in future be awarded to Grades III and IV, as well as to Grade V. All these Grade Prizes will be awarded on the results of the Annual Examinations in the Summer, and the Second Study students will be equally eligible, for many of them, with the Firsts.

And now a word about the Percussion Band. I mean these admirable workmen who are so busy altering and renovating certain parts of the building. You will not get quite the full orchestral effects that some of us have enjoyed in the holidays, but there will still be a certain number of hammers at work for some weeks, and you will have to bear with them. Take them as a challenge to your powers of concentration, or as a stimulating cross-rhythm to the music you happen to be practising. Our new Dining Rooms will not be ready till next term, but we have already gained something. A good many new fittings have been installed, and you

will find already a few new little practising rooms here and there. I know you will use them to the full, and there will be more when our alterations are completed.

Finally, a very Happy New Year to you all ; a year full of hard work and progress. Whatever the future may be, the present will make it. The great international cloud which made the beginning of last term a nightmare of uncertainty and foreboding, has shown, if not a silver lining, at least a modicum of light, by which we can pursue our various tasks. We all live in the profound hope that the cloud may yet disperse. In that hope let us work, fitting ourselves either to admit and surmount our failures, or to bear with restraint and gratitude our successes. We are favoured people, because we are able to devote ourselves to the work we most want to do. Few people in the world are in that enviable state. Let us try to be worthy of our calling.

PERSONALITIES AND POSSESSIONS IN THE PARRY ROOM

By RUPERT ERLEBACH

FROM the heading above the reader may think he is going to hear about visitors to "Room 90," with appropriate anecdotes of learned musicians — learned people being proverbially unpredictable! Plenty of scholars do come from all parts of the world to see the treasures in the R.C.M. Reference Library, but the only anecdote you will draw from me here is a letter received from "The Trade" asking for particulars of author and composer of "In Cellar Cool"!

Of personalities in quite another sense some mention *must* be made, some recognition of time freely given for work well and willingly done. Since its opening on 26th October, 1921 (and even before that date) countless Collegians have contributed to the success of the Parry Room ; a success which has developed into a quiet, useful existence, a spacious study centre in what has rightly been called "the finest room in College." Two names leap to mind. One is, of course, Dr. Emily Daymond ; the other, Dr. H. C. Colles. These two were the first Hon. Treasurer and Hon. Secretary of the "Parry Room Fund," as the Parry Memorial Fund soon came to be known. Very characteristically they did not mention themselves in the brief survey presented with the R.C.M. MAGAZINE in 1931 (Vol. xxvii, No. 1), but knowing them both so well we can guess the quality and quantity of help likely to be given by them. Happily they are still both connected with the Fund, on the Books Committee. I am glad to be able to record that Dr. Daymond is now about again after her serious motor accident and has visited the College several times.

Colleagues of years gone by knew next to nothing of "Room 90." I myself went up once, ushered in with bated breath by Mr.

Goldie, and glanced round the "Director's Library" for three minutes. Little I knew then of the priceless possessions that were there; how great a wealth of autographs, both music and letters, and some of the earliest printed books, or *Incunabula* as they are called. There is an autograph score of Sullivan's *Pirates of Penzance* which may be looked at but must not be copied! The interesting part of this MS is that it differs in some details of scoring from the parts used for public performances. Then there is the sketch of Schubert's *Symphony* in E, which Weingartner has recently completed and published. He was not the first to attempt this task, for John Francis Barnett completed the work and it was performed at the Crystal Palace on 5th May, 1883. Haydn's String Quartet, Op. 64, No. 1 in C, is interesting for the detail in phrasing, and even of fingering, written in by the composer. A manuscript of an opera called *Armida* by the same composer is probably the only copy of this work in existence. But the most valuable MS of this period is the complete full score of Mozart's Piano Concerto in C minor (K.491) in his own hand. This used to belong to Otto Goldschmidt and was presented to the College by Sir George Donaldson. It is oblong in shape and written somewhat more hastily and less clearly than the Haydn work.

Earlier MSS are here in plenty and they are of interest for quite other reasons than those of the eighteenth century. Autograph music by the madrigalists and earlier composers do not exist to-day. The sources used for the modern reprints of these lovely works are part-books, either printed or in copied manuscript. This manuscript is often finely written, and, for the most part, the further back we go, the lovelier is the script.

Some of this music consists of three-part sections of Masses, the whole work written for five or six voices. The bass parts have sometimes only the first few words—such as *Cantate Domino*, or *O quam suavis*; they are also figured in places, showing that they are intended without doubt for an instrument. These books were probably written for "home use" when two or three singers and an instrumentalist could be mustered. An earlier MS is an *Antiphoner*, dated 1543. This was written throughout on vellum and contains nine miniatures, somewhat roughly executed for that period, but none the less of great beauty, the most striking of which have as their subjects the Nativity; the Vision of Jacob, and Christ and the Twelve Apostles. There are "grotesques" in several of the smaller decorated capitals, those spritely, rude faces that appear in many of the manuscripts of a most solemn kind. What mischief prompted these writers to do this and how did the authorities look on such acts?

There are two copies of Barnard's *Church Music* in the Library: a manuscript copy and a printed copy. This collection was brought out in 1641, but the manuscript contains numerous pieces that were not printed. The MS—seven volumes of it—is bound

in contemporary leather, stamped on the sides: August xxii, MDCXXV, I.B. I.B. stands for John Barnard. If this date (1625) is correct, it took Barnard nearly sixteen years to persuade a publisher to print his collection! That is no doubt why he never made a second collection which he promised to do as we know from his preface to this one.

The store of treasures in the R.C.M. Library is inexhaustible and some of the printed books and music must be referred to. Contemporary part-books of madrigals of the fifteenth and sixteenth centuries, printed in England, Italy and Holland, make a most fascinating comparative study, as the type and engraved title-pages differ considerably in style. There is a set of six part-books, which Dr. Fellowes particularly admires, consisting of nine different collections of madrigals and canzonets by English composers varying in date from 1597 to 1618. These were bound up early in the seventeenth century and retain their vellum bindings to this day and in some cases the rings whereby such books used to be hung up when not being used. A series of books on the theory and practice of music ranges from Gaforius—a lovely printed book, dated 1492 and with hand-illuminated capitals—to Playford, of whose *Introduction to the skill of Musick* there are no fewer than nineteen editions, the last being brought out in 1718, fifty-eight years after the first issue—a real best-seller, indeed! Too numerous to mention in the space available, are the early editions of Purcell and Handel, early scores of Gluck operas, instrumental parts of trios, quartets and symphonies from the early eighteenth century—a set of parts of the "Haydn" symphony in B flat, Op. 10, that is causing a great deal of discussion just now. To bring some of these many good things into more prominence, the Director has suggested, and the Librarian is arranging, exhibitions in two glass cases at the back of the Concert Hall. Three or four times a year these exhibits are changed so as to keep within measurable distance chronologically of the history of music lectures given in the College. Early next year this will take the form of a show of over twenty autograph letters of Beethoven recently presented by Mr. Fred Previté.

* * *

But we must return to personalities. The Parry Room may be regarded as the key whereby all these rare gifts are rendered accessible to everyone. To begin with we must go back to 1920 when the first Committee met to discuss the form that a Memorial to Sir Hubert Parry should take. On this Committee appear names of friends past and present; of the Duchess of Atholl, of Mr. George Macmillan, then Hon. Secretary of the College, Sir Ernest (now Lord) Palmer, the Hon. Robert Lyttelton, Sir Walter Parratt, Sir Charles Stanford, Dr. (now Sir Percy) Buck, Mr. Plunket Greene, Sir Henry Hadow, Dr. Vaughan Williams, Dame Clara Butt, Miss Agnes Nicholls (now Lady Harty), Colonel Lionel Penson. The name of Colonel Benson brings to mind the valuable library which he left to the College by bequest. No doubt every-

body has seen the "Benson Room" when visiting the College, some may have even penetrated into its restful atmosphere but few will have opened and examined the contents of the bookcases that line the walls. Mr. Benson made a study of music before the eighteenth century, he edited many madrigals himself, and in his studies he amassed a quantity of modern reprints and early books and music of great value. Complete sets of the Purcell Society Edition, of the Bach *Gesellschaft*, of German and French "Collected" editions are interesting enough, but such things as the Tenor part-book of Peter Phillips's *Melodia Olympica*, or the Tenor and Bass parts of Marenzio's nine books of Madrigals printed at Nuremberg in 1601, a part book of Andrea Gabrieli's madrigals printed in Venice, 1586, or a beautiful copy of the Psalms in Dutch, printed 1658, are enough to take a librarian's breath away. But it may be noticed that these are mostly only one or two parts. Where are the others? Are they any use by themselves? In the most exciting cases—the Phillips, for instance—the Library already possessed other parts, but even a single part of such early music is a delight to see and to keep. Mr. Benson had another hobby, the collection of prints and pictures. He left hundreds to the College and they adorn the walls of many rooms, notably the outer office on the first floor. But the unframed prints are kept in Room 90 and comprise musicians of all countries and periods. This fine collection is looked after by Mrs. D'Oyly. And we all owe to her an untold debt for keeping them listed and intact. So if you are fond of old prints come on Wednesday or Friday, and though she may say she knows very little, she really knows very much more than anyone else does.

Mrs. D'Oyly did not begin this work on the pictures, she continued what her late husband had begun. Mr. Arthur D'Oyly laboured for many years in listing the College pictures, many others besides the Benson ones, for our collection is always growing. It was in 1926 that Mrs. D'Oyly took over the work. Mr. Barclay Squire, writing to her in that year said of Mr. D'Oyly: "We were at school together in the '60's, and it was pleasant to work with him." Mr. Barclay Squire was the first Librarian of the College and all the original catalogues are in his characteristic handwriting. He used to come up in the afternoon soon after three o'clock, divest himself of his coat and work in his shirt sleeves for an hour or two behind the iron grille.

Then there was Mr. Arthur Frere who looked after the instruments in the glass cases. To him we owe the neat labels telling us what these strange-looking instruments are, all carefully arranged. He was a great bridge-player and a great authority on native instruments. We much enjoyed his conversation, he was always ready for a talk.

These are pleasant memories. How far away those days seem. Sir Hubert Parry as Director, shaking hands with everyone in his very own way and now the great Memorial to him, the Parry Room

is "seventeen come Sunday" and a little bit more in fact, and the College is growing out of all recognition and bursting out of its red-brick building—notably in the direction of what was once the tennis court.

* * *

In 1936 the administration of the Fund was taken over by the Council and we were fortunate enough to have Mrs. Reginald McKenna on the Committee as Council Representative and a keen and kindly interest she takes in the work. Miss Carey Foster has acted as Secretary since Dr. Daymond left London, and she, as well as Mrs. Harry Stubbs, Miss Sybil Maturin and Miss Mortimer Harris give regular hours to superintending the Room, and at the same time do highly important work in the library itself. Libraries demand as much attention as any other growing things, plants or children, and the present aim is to enhance the accessibility of this important collection in the direction of classification, subject index and so forth. But at any rate it is here for all Collegians to visit, if you cannot mount the hundred stairs you can at least look at the glass cases in the Concert Hall when you come to concerts and gain a small notion of what is stored right up at the top of the College.

THE R.C.M. UNION

AN OPEN LETTER FROM THE HON. SECRETARY

Dear Members,—*Change of Address*—how often this little phrase appears in one connection or another throughout the ordinary course of events! Just a part of the constantly changing scene of life. Whether it be the postcard from a friend or the notice we send to the dressmaker and the butcher, or that we receive from the prospering business now moving to larger premises; we all meet it in some form and know how easily these communications may be mislaid before they are duly recorded.

Some of us too, know to our cost, how much work goes to the removal which is the cause of sending out so many notices.

It does not sound much to say that the Union Address List has been reprinted this term. But it has taken many months of work to achieve and even now it is not free from errors. If only you would all be more careful to notify me, or someone in the Union office, of any and *every* change of your name or address, of your marriage, or your resignation, the List could be more correct, and the work of making it so could be effected much more easily and speedily.

It is *not* sufficient to tell the General Office. Devoted as is the Staff there, it cannot be expected to know which of you belong to the Union and which do not.

A movement that is akin to General Post has begun in the College this term and our Union office has been moved to the room

formerly occupied by the Bursar, and so near the main entrance of the building that no one can complain of not finding it.

So please remember that we are no longer in 69a, but in Room 40 and—BUSINESS AS USUAL.

PHYLLIS CAREY FOSTER,

Hon. Secretary.

THE ART OF NON - CONDUCTING

A RECENT article in a leading London newspaper began: "Mr. — and his colleagues have been showing us how perfect a thing orchestral playing may be without a conductor, and the dictatorship of the baton seems to be threatened. It even seems possible that when the present phase of popular conductor-worship has run its course a reaction may set in. The old complaint of the distraction of the attention caused by the gesticulating conductor which Wagner met with his concealed orchestra at Bayreuth will be raised again in a new form. Why not do without him altogether? "

If 1938 goes down in history as "Crisis Year," the World of Music can confidently claim to have provided its own modest contribution to the already considerable congestion of these phenomena. What a bombshell for Conductors! "The Dictatorship of the Baton Threatened! "

One can already visualize the growing list of contributions to the Fund for Destitute Conductors who may already be turning their thoughts towards more mobile units. The list would, of course, be headed by the Worshipful Company of Baton Makers (£100), and perhaps contain a more modest contribution from an anonymous 2nd violin (back desk), and even more probably a fairly substantial offering from the brass department under the heading, "Four in a bar."

But let us think for a few moments what this great revolution in the orchestral world would mean. How is it going to affect, for instance, the orchestral player?

The first scene that naturally comes to mind is the rehearsal(s). It is a cold, foggy morning, there is a strong draught blowing, the source of which is apparently somewhere in the recesses of the organ—since it is claimed that every door and window is tightly closed. The orchestra is grouped round, and though there is no conductor's stand and no gangway, there is an air of expectancy.

"What is the Maestro like? . . . what mood will he be in? . . . has anyone ever been able to understand his beat? . . . how is he going to appear, by the way—will he come up through the floor? . . . Hallo! We're off. Who gave the signal? . . . No conductor? "

"No, there is no conductor — we just begin."

An impossible situation. How can one play on a frosty morning when there has been no round of applause and stamping of feet on the entry of the conductor to set the blood in circulation? Anyway this work takes an hour and a half to play and it is already warming up from a bad start. How is it ever going to stop until it reaches the "terminus," or will a spontaneous feeling arise among the players that a certain passage should be played again and the whole automatically stop?

Who will solve the difficulties of balance? Will a second violin (desk 12) stand up and call out — "The 3rd trombone is too loud at letter B," and be answered by a first fiddle (desk 14), "Too loud! I can't even hear him." "Well, you would if you sat here; I've a stiff neck from the draught and I'm being drowned (figuratively)."

Surely the 3rd trombone will then enter the discussion and say: "I've only got seven notes to play and I'm going to make the best of them. After all, I get paid more than you chaps so I might as well make myself felt."

If there is no conductor to give the player his lead, will he be allowed, for instance, to stand up and wait for his cue if he can't hear it sitting down? There are so many disadvantages in the conductorless orchestra suggestion that they should be tabulated under different heads and examined carefully.

Quite apart from the problems of performance there is the loss to the orchestra in entertainment value. There will be no stories (from the conductor), no stories (about the conductor), no "post-mortems" in the bandroom: "Peculiar beat the man's got . . . what are we going to do about this chap? . . . play in spite of him . . . fine chap, this. Knows his job and quite inspiring . . . quickest three-hour rehearsal I can remember . . . I think that's the first time I've heard this symphony taken at speed you can play it . . . etc., etc."

A thing of the past will be the conductor's final words at the close of the first rehearsal which ring so pleasantly on the ear.

"Gentlemen, I shall not require you at 10 o'clock to-morrow morning. The rehearsal will commence at 10.30. And I shall not want the strings until 12 o'clock." Words one could hardly believe (if one was a string player at the time)—and one did not have to believe them long, for on reaching the bandroom the message had already arrived.—

"The Maestro meant — he didn't want the *wind* till 12."

Would a rehearsal ever finish *early* without a conductor? Little doubt it would not run overtime, but could the orchestral attendant truthfully hurry the players up, who may be sitting over their coffee during the break a little too long, with the words:—

"The conductor is waiting. Hurry up, gentlemen, *please*. He's waiting to begin."

Then, to take the orchestra's point of view once more, gone will be the rehearsals when the orchestra's pleasure was increased by a

conductor's earnest but unsuccessful efforts to bring the orchestra in at the conclusion of a pianist's run, and the interesting problem (usually unsolved) whether in the end to follow the conductor or the pianist.

But the conductor is not *always* wrong in any case (as most critics will be able to tell you) and he must be allowed fair play even if there is really a secret movement on foot to gain self-determination for the under-dog. Is the rank-and-file man actually going to be allowed to raise his voice, by the way, and express an opinion on interpretation!

"I do all the donkey work," says he, "and now I'm going to blow my own trumpet."

"But that means principal rates — you can't expect that."

"No, I didn't mean—or expect—that. But you must realise that now we have disposed of a conductor, we *all* have a right to discuss the interpretation. I just want to tell the 2nd oboe how I want this passage phrased."

"Sit down!" cry the back desk, "we can't see the beat."

Yes, the continuous and justified complaint of the back desks: "We can't see the beat." This problem is not being solved by the abolition of the conductor. They *still* can't see the beat! (Perhaps it would be kinder to tell them there is no beat or conductor either, as they can't be expected to see anything from that position—until somebody suggests raising *all* the platform in tiers).

Before passing on to the point of view of the audience, one feels a slight shudder when one contemplates what the "dropping of the orchestral pilot" may lead to. Is it the gradual usurping of man's powers by the machine? *The orchestra is being mechanised!!*

Factories working overtime manufacturing self-starters for orchestras! Stands to be fitted with speedometers, "Go Slow!" signs to be installed for rallentandos, the number of semi-quavers per minute will be estimated and ticked-off on a machine which will be attached to each instrument in the orchestra. Red lights will determine the ends of pauses, *molto rubato* will be controlled by . . . by what? Ah! yes, there must be a control room somewhere and someone must be on the bridge.

How, for instance, is an orchestra to know, if there is no conductor to take the applause, when the acclamations are meant for them? Perhaps, again a receiving instrument will register the clapping, and when sufficient decibels of sound are received, then the orchestra will automatically "take a light" and modestly rise to its feet to acknowledge what appears to be their share of the applause.

And how are the audiences going to be affected by these drastic changes? The young ladies who worship the very coat tails of the conductor, watching his every gesture, whether he be pointing to the player who has just entered on a sentimental solo, flinging a beat at a flute, plucking pizzicati from the air, or merely tapping the rhythm with his toe. Are they not to be considered?

How is the audience to be attracted if no famous name tops the concert bills — is the music alone going to draw the crowds? Surely the orchestras cannot be expected to — unless they can be advertised as having “ just returned fresh from an extensive tour ” — or just about to depart on one. It seems the only possible hope would be to announce each concert as part of a Festival.

The critic, too, will miss the conductor, as he will be unable to state his favourite theme, that—“ Herr —— conducted the whole of the symphony without a score — a most noteworthy achievement.”

We have only touched upon the effect of this crisis, and suggested a few of the problems that will arise, concerning the orchestras and audiences, but the conductors themselves—have they nothing to say?

Can we expect some swift move on their part? To delay will be fatal—every day we get more and more mechanical. We do what the machine tells us we must do and we move in the direction we are taken. The conductor must put his foot down and strike while the rhythm is hot. “ Lightning Conductors’ Strike ” may be the headline in to-morrow’s paper, and perhaps the orchestral societies will realise that after all the fees that they have with such difficulties raised for them may be needed after all.

With or without a conductor, no doubt the fee will be just the same. The orchestra will now pay the conductor not to come. He will be saved time (while the orchestra’s time will also be saved — for instance there will be no starting from the wrong place because the letters in the score do not correspond to those in the parts) ; he will have more time for listening to music, re-arranging old music so that no one can tell where it comes from ; or for writing his autobiography—“ Twenty-five years as a Non-Conductor.”

But no! This is no armchair occasion. The conductors must make a stand. They must use all their art (and craft) to overcome this misguided conception of how orchestras should function. Democracy or Dictatorship? Perhaps neither. Leadership is what is required of them. A ship which travels the same course year in, year out, might be navigated by the crew who know every mile of the course. They might take the vessel a different and better way — but they don’t, nor has anybody suggested it. Perhaps after all the Captain is in a better position to know their course than they. After all, have they studied it and seen it from his point of view? Can each member of the orchestra really judge from his position the balance of the waves (of sound)?

Must we now give the conductors a lead — who have so often given us ours? What will they do to combat the conductorless orchestra and so prevent a further increase in unemployment?

The answer was given in a recent evening newspaper report of a concert: “ *One had no need to listen to the orchestra, so eloquent were the gestures of Mr. ——.* Every phrase was moulded before the eyes, every nuance shaped . . . ”

His great chance for revenge! A series of symphony concerts, conducted by Dr. ———

TO BE PLAYED WITHOUT ORCHESTRA!

* * *

Conversation overhead between two orchestral players:—

"What's become of old Batonovitschski?"

"You mean the great non-conductor? Haven't you heard—he's taken on a series of orchestra-less symphony concerts and I'm a non-player in his orchestra. I went to the first concert."

"Could you tell what the symphony was like?"

"Yes. Pathetic."

R.W.N.

THE ROYAL COLLEGIAN ABROAD

Dr. Vaughan Williams composed a "Serenade to Music" (to words from Shakespeare's "Merchant of Venice") for Sir Henry Wood's Jubilee Concert at the Albert Hall, on October 5. The work is for sixteen solo singers and orchestra. It was sung again at a concert at the Royal Academy of Music on December 2, Sir Henry Wood conducting, when "The Lark Ascending," also by Dr. Vaughan Williams, was included in the programme.

Sir Walford Davies unveiled the bust of Sir Henry Wood in Queen's Hall on September 26.

Sir Hugh Allen adjudicated at the Cardiff Eisteddfod and conducted a performance of Brahms's "Requiem" at the final concert.

On November 10, Dr. John Ireland's choral work "These things shall be" was sung by students of the Royal Academy of Music at a concert in the Duke's Hall.

In the New Year Honours conferred by the King, Mr. Robert Mayer received a Knighthood for his services to music. Sir James Jeans was given the Order of Merit. Miss Cecil Dixon received the M.B.E.

Mr. Graham Carritt, in "high recognition" of his services to Latvian music, has had conferred upon him by the Government of Latvia the Latvian Order of the Three Stars. The decoration was presented to him by the Latvian Minister at a special ceremony in the Legation on December 9.

LONDON

ORCHESTRAL AND CHORAL CONCERTS

Mr. Anthony Collins conducted the London Theatre Concert on October 16; the Courtauld-Sargent Concerts on November 7 and 8; and the London Symphony Orchestra at Queen's Hall on November 11.

Mr. Reginald Goodall conducted the London Theatre Concert on November 18.

At the Adolph Hallis Concert in Æolian Hall, on November 14, Mr. Arnold Goldsborough conducted his choir in works ranging from Bach to Hindemith.

The New Metropolitan Symphony Orchestra is giving a series of concerts at the People's Palace, on Sundays. The programme includes works by

Vaughan Williams, Ireland, Bliss, Frank Bridge, Haydn Wood, Dyson, and Britten. On October 16, Bliss's Suite "Things to Come" was conducted by the composer; on November 13, Haydn Wood conducted a performance of his own Violin Concerto; and at another concert, Mr. Cyril Smith played Rachmaninoff's Pianoforte Concerto in C minor.

Mr. Eugène Goossens conducted the Royal Philharmonic Society's concert at Queen's Hall, on November 3. His Oboe Concerto was played by Mr. Léon Goossens, and was a feature of the programme.

On November 9, Mr. Eugène Goossens conducted the B.B.C. Symphony Concert at which "Two Nature Poems" by him were given their first performance in England.

London Philharmonic Orchestra Concerts. Mr. Frederick Riddle was the viola soloist in Mozart's Sinfonie Concertante at Covent Garden on October 16. On October 23, Mr. Léon Goossens played an Oboe Concerto in B flat, by Handel. On October 30, Mr. Charles Gregory played the solo in Mozart's Horn Concerto No. 4, and the concert on November 17 included Edmund Rubbra's orchestral version of Brahms's "Handel" Variations.

At the concert of 20th Century music, given by Miss Kathleen Merritt's String Orchestra at Queen Mary Hall, on November 15, the programme included movements from "English Suite" (Parry), "Pastoral" (Bliss), Concertino for double string orchestra (Goossens), Elegy for Viola, String quartet and string orchestra (Howells), and "Five Mystical Songs" (Vaughan Williams).

On November 9, Mr. Boris Ord conducted the Cambridge University Madrigal Society in a concert of works by some of the principal madrigal writers and Handel.

St. Michael's Singers. The festival held annually by this body of singers took place from November 14 to 19. Among the works sung was Cyril Rootham's "Brown Earth." Dr. Darke conducted, Dr. Thalben Ball and Dr. W. H. Harris were the organists. Among the soloists was Miss Grace Bodey, and Mr. W. H. Reed led the orchestra.

Robert Mayer Concerts for children at Central Hall, Westminster. On October 8, Mr. Eugène Goossens conducted a programme of extracts from Mozart's operas, by Glyndebourne artists. On November 14, Mr. Boris Ord conducted the Boyd Neel Orchestra; the works included Britten's "Variations on a theme by Frank Bridge."

London Museum Concerts. On October 13, Sir Adrian Boult conducted the London Symphony Orchestra in the first of a new series of these concerts. Holst's "Country Tune" was in the programme.

Mr. Michael Tippett conducted the South London Orchestra at Morley Hall, on November 6, in a concert given in conjunction with the Fleet Street Choir.

Mr. Rudolph Dolmetsch conducted the London Symphony Orchestra at a concert at Wigmore Hall, on November 12; the programme included his own orchestral version of Bach's "Musikalisches Opfer."

Dr. Edgar Cook conducted special services in Southwark Cathedral in October and November. At the first, Bach's B minor Mass was sung, the soloists including Miss May Bartlett and Miss Grace Bodey. On November 13 the "Requiem" by Brahms and "Dona nobis pacem" by Vaughan Williams were given.

A Suite for String Orchestra, "Table Music," by Richard H. Walthew and a Choral Prelude for two trumpets and strings by Nicholas Gatty were performed at Æolian Hall on December 2 for the first time in London.

Mr. Edwin Benbow has been directing the music at the Phoenix Theatre, first in "The White Guard" and later in "Twelfth Night." Mr. Stanley Bate and all the string players concerned are also R.C.M. men.

Mr. Howard Hemming was the tenor soloist in a performance of Hiawatha at Kingsway Hall, on November 19.

South Place Sunday Concerts. The following Collegians have taken part in these concerts during the present season: Miss Nan Maryska sang

on October 2; on October 9, the Marie Wilson Quartet played; on October 16, songs by Arthur Benjamin and Herbert Howells were sung by Miss Nora Gruhn, accompanied by Mr. Hermann Grunebaum; Mr. Franz Reizenstein played pianoforte solos, and joined the Blech String Quartet in Mozart's Pianoforte Quartet in G minor. Songs by Stanford, Butterworth and Harold Samuel were included in Mr. Gilbert Bailey's programme on October 23, and on October 30, the Seymour Whinyates Quartet played, and songs by Stanford and Herbert Hughes were sung. On November 6, Miss Mollie Lake sang songs by Martin Shaw, Rutland Boughton, Ireland and Moeran. Stanford's Song Cycle, "An Irish Idyll" was sung on November 13. Mr. Lance Dossor was the pianist on November 20, and on November 27 the Nancy Phillips Quartet played, and included in their programme three Novelettes by Frank Bridge.

On November 19 a concert was given at the Royal College of Music by the Federation of Rural Music Schools, of which Dr. Dyson is President. The first part of the concert was conducted by Sir Adrian Boult and was broadcast; Mr. Ronald Biggs conducted the second part. The programme included Vaughan Williams's "Fantasia on Greensleeves," his Cantata "In Windsor Forest," and Arthur Trew's "The Ranters Hymn." Dr. Dyson spoke on the aims and scope of the Federation.

A percussion band demonstration took place at Queen's Hall on October 8. It was organised by Miss Louie de Rusette, who had also composed some of the music performed. Sir Percy Buck, who was Chairman, contributed a short foreword to the programme.

Promenade Concerts. At these concerts the following Collegians appeared either as composers or performers or both, and occasionally as conductors. At the first concert on August 6, Holst's "Mercury," "Saturn" and "Jupiter" were performed, and songs by Charles Wood were sung. On August 8, Constant Lambert's Suite from "Horoscope" was played for the first time and conducted by the composer; Mr. Parry Jones sang. An Oboe Concerto by Eugène Goossens was played on August 9 by Mr. Léon Goossens. On August 10, Mr. William Parsons was one of the singers, and on Aug 11, Mr. Lance Dossor was the soloist in Ireland's "Rhapsody" for pianoforte solo. On August 18, Benjamin Britten's Pianoforte Concerto was played, the composer being the soloist. August 19, Arthur Benjamin's "Overture to an Italian Comedy" was given. Constant Lambert's "Rio Grande" was given on August 21, Mr. Angus Morrison being the pianist. Mr. Keith Falkner and Mr. James Ching were among the soloists in the Bach concert on August 24. Dr. George Dyson conducted his Symphony in G on August 25. Miss Beatrice Harrison played Elgar's Violoncello Concerto and Miss Nan Maryska sang Mozart Arias on August 27. On August 29, Frank Bridge's Suite "The Sea," was played and Mr. Keith Falkner sang solos from "Tannhäuser." On August 30, the programme included "The Forgotten Rite" by Ireland and songs by Vaughan Williams. The latter composer's "Fantasia on a Theme by Tallis" was played on August 31. On September 1 songs by Stanford were sung, and on September 2, the Handel-Lambert Pianoforte Concerto was played by Mr. Frank Merrick. On September 3 the first concert performance of the film music of Bliss's "Conquest of the Air" was conducted by the composer, and Miss Olga Halev sang. Mr. Parry Jones sang in the Wagner concert on September 5; Benjamin Britten's "Variations on a Theme by Frank Bridge" were conducted by the composer on September 7, and Vaughan Williams's Overture to "The Wasps" was also played. On September 8 Mr. William Parsons sang "Helen of Kirkconnell," a song with orchestral accompaniment by Gordon Jacob, who conducted. On September 9 Mr. John McKenna was the vocalist. On September 10 Landon Ronald's song "Adonais" was sung, and Mr. Keith Falkner sang an Aria from Verdi's "Don Carlos," and songs by Parry in the second part. Mr. Cyril Smith played Rachmaninoff's Pianoforte Concerto on September 11; Mr. Arthur Bliss conducted his Introduction and Allegro on September 12. On September 13 Stanford's "Songs of the Sea" were sung by Mr. Dennis

Noble and the B.B.C. Choral Society conducted by Mr. Leslie Woodgate, and Handel's Organ Concerto in D minor was played by Dr. Harold Darke. On September 14, Hurlstone's "Variations on a Swedish Air" were played, Miss Isolde Menges played Beethoven's Two Romances on September 16, and on September 17 Dr. Thalben Ball played Handel's Organ Concerto in B flat. On September 22 Mr. Paul Beard played the Violin Solo in Strauss's "Ein Heldenleben." Bliss's March from "Things to Come" was given on September 26, and on September 27 Butterworth's "A Shropshire Lad." Mr. Leslie Woodgate conducted the B.B.C. Singers in Brahms's "Liebeslieder" on September 28. Dr. Vaughan Williams conducted his "Pastoral" Symphony on September 29, and at the same concert an Aria, "The Wife of Bath," from Dyson's "Canterbury Pilgrims," and songs by Ivor Gurney, were sung. On September 30 Parry's "Blest Pair of Sirens" was performed by the B.B.C. Choral Society, and songs by Moeran were sung in the second part. Mr. Cyril Smith was the pianist in Beethoven's Choral Fantasia for Pianoforte, Soli and Orchestra; and Mr. Parry Jones was the tenor soloist in that work and in the Choral Symphony. At the final concert, on October 1, Ireland's Pianoforte Concerto was played.

CHAMBER MUSIC CONCERTS

The Menges String Quartet gave six concerts at Wigmore Hall during October and November, in the course of which they played the complete series of Beethoven's quartets.

The Seymour Whinyates Quartet gave two concerts at Wigmore Hall. At the first, on October 14, they played Charles Wood's Quartet in A minor, and Fantasy Quartet by Herbert Howells. On November 8 they played works by Beethoven, Debussy and Mozart.

At Æolian Hall, the Philharmonic Trio, which includes Mr. Frederick Riddle and Mr. George Whitehead, was joined on November 4, by Mr. Léon Goossens, in quartets for Oboe and Strings by Mozart and by Gordon Jacob, the latter being a first performance.

A concert of English Chamber Music was given on November 11 by Miss Elizabeth Maconchy and Mr. Michael Tippett, at Queen Mary Hall. Miss Maconchy's 2nd quartet was played by the Brosa Quartet, and also a quartet by Mr. Tippett. A Fantasy Sonata for Pianoforte by the last-named was given its first performance. Miss Maconchy's 3rd quartet was first played by the New Hungarian String Quartet at the London Contemporary Music Centre's concert at Cowdray Hall, on October 4. The same Quartet played it again at a Contemporary Music concert at Broadcasting House on October 7. It was also played by the Blech Quartet at a Patron's Fund Concert at Wigmore Hall, on October 25.

Her 1st quartet and Oboe quintet were broadcast from Warsaw on August 17, and her Suite "The Land," was broadcast from Belfast on November 21.

Mr. James Phillips and Mr. Norman Tucker gave a recital at Wigmore Hall, on October 5.

A Sonatina for Pianoforte and Violoncello by Arthur Benjamin was played for the first time at Leighton House, on November 25, by Mr. Noel Taylor and Miss Maria Donska.

OPERA AND BALLET.

At Sadler's Wells, Mr. Tudor Davies and Mr. Morgan Jones sang in "Carmen" and "The Mastersingers"; Mr. Roderick Lloyd in "Carmen" and "Aida" and also in Mr. Clive Carey's production of "Tannhäuser." Mr. Trefor Jones sang in "The Mastersingers." Miss Ruth Naylor was the Susannah in Mr. Clive Carey's production of "Figaro" on November 6. "The Rake's Progress," a Ballet by Gavin Gordon and "Horoscope," by Constant Lambert, were produced on October 18 and 19.

Mr. Gordon Jacob's Ballet "Harlequin in the Street" was produced on November 10.

At Covent Garden, in the autumn season of opera, Mr. Eugene Goossens conducted "Madame Butterfly," "Il Pagliacci" and "Cavalleria Rusticana"; "Rigoletto" was conducted by Mr. Sydney Beer, and "Faust" by Mr. Stanford Robinson. On October 20, Mr. George Lloyd's opera, "The Serf," was given its first performance, Miss Ruth Naylor taking the part of "Sigrid." She also sang in "Die Fledermaus" and "Il Pagliacci."

PIANOFORTE RECITALS

The following Collegians have given recitals: Mr. James Ching, September 30, a Bach recital at Wigmore Hall; Miss Irene Kohler gave a recital at Æolian Hall on October 22. On October 27, at the Annual Meeting of the British Music Movement, Mr. Arthur Alexander gave a recital which included "The Skerries" by Freda Swain; Miss Fredericka Hartnell contributed songs to this programme. On November 25, Miss Helen Perkin played works by Skostakovitch and Khachaturin, at a concert of Russian music, at Cowdray Hall.

VOCAL RECITALS

Mr. Murray Davies in his "Hour of English Songs," on October 1, included Parry's "A lover's garland," and songs by Stanford, Vaughan Williams and Armstrong Gibbs. Miss Fredericka Hartnell, at Æolian Hall on October 21, sang songs by Howells, Ireland, Rubbra and Martin Shaw and gave the first performance of a Rhapsody for Voice and Piano, "The Threshold," by Freda Swain, with the composer at the piano.

Miss Lucia Young gave an informal recital at Cowdray Hall on October 25, the songs and poems being briefly described by the singer. Mr. Denis Dowling sang at the Empire Party at Seaford House on December 1, in connexion with the Dominion Students' Hospitality Scheme which the Queen honoured with her presence, and he was afterwards presented to Her Majesty. A programme consisting entirely of songs by John Ireland was sung by Mr. George Parker, at Wigmore Hall, on October 31; and on the same date, at Æolian Hall, Miss Ethel Ewins sang "Madame Noy," by Bliss, and songs by Martin Shaw. On November 8, Miss Margaret Bissett in her recital at the American Women's Club, sang songs by Ivor Gurney, Howells and Benjamin. She was accompanied by Mr. Harry Stubbs. Miss Mabel Ritchie sang a programme of English songs, on November 14, at Wigmore Hall; Miss Betty Palmer's programme, at Cowdray Hall, on the same date, included four songs by Holst for voice and violin. Mr. Stuart Robertson was the soloist at the concert of the New Metropolitan Symphony Orchestra, at the People's Palace, on October 16. Miss Rose Morse sang the solo in Bliss's "Pastoral" at a concert given by the New Chamber Orchestra at Æolian Hall, on October 18. Miss Tessa Richardson gave a recital, assisted by the Jacques String Orchestra, with a few additional wind players, Miss Evelyn Rothwell and Miss Joy Boughton (oboe) and Mr. John Francis (flute), and conducted by Mr. Reginald Jacques, at Wigmore Hall, on October 20. She sang Cantatas for alto voice and orchestra.

ORGAN.

Dr. Harold Darke gave four all-Bach organ recitals at St. Michael's, Cornhill, during October.

LECTURES.

Sir Walford Davies gave four lectures during October and November at Gresham College on "People's Music."

Mr. Graham Carritt, assisted by Miss Rose Morse, gave a lecture-recital on Swedish and British songs and piano music of the 20th Century, at Prior's Field, Godalming, on December 2. The programme included Vaughan Williams's "Linden Lea," "Orpheus with his lute," and "The new Ghost." A similar lecture-recital was given to the Music Circle of the Lyceum Club on December 8. The programme included Arthur Benjamin's "Wind's Work," Vaughan Williams's "The twilight people," and Armstrong Gibbs's "The Little Salamander."

PROVINCES

BANGOR.—The 10th Summer School of Chamber Music was held here from August 13 - 27, under the direction of Mr. Ivor James.

BIRMINGHAM.—The following works have been performed by the City of Birmingham Orchestra: Bliss's "Introduction and Allegro"; Oboe Concerto by Gordon Jacob, solo Mr. Léon Goossens; Symphony in G minor by Moeran. At the Sunday Concerts, works by Benjamin, Bliss, Hely-Hutchinson, Hurlstone and Stanley Wilson, have been given.

BOURNEMOUTH.—Among the works performed by the Municipal Orchestra during the first half of the winter season were: piano concerto in D, by Benjamin Britten, with the composer as soloist, on October 27; suite for ballet, "Horoscope," by Constant Lambert, on November 24; piano concerto in E flat by John Ireland, on December 8; and "Sir Walter's" Overture by Robin Milford, on December 29. Mr. Norman Tucker played Beethoven's "Emperor" piano concerto on September 29, and Mr. Léon Goossens played a concerto for oboe d'amore by Bach, on December 22.

CAMBRIDGE.—At the Cambridge Festival of Old English Music, held from July 30 - August 6, Mr. Boris Ord was the general musical director. The programmes included Madrigals, a concert of Tudor Church Music, a performance of "Dramatic Sacred Music," an Historical Pageant of British Music, a performance of Restoration Church Music and a performance of Purcell's "The Tempest." Miss Mabel Ritchie sang Elizabethan and Restoration songs.

EDINBURGH.—At a concert given by the Edinburgh Society of Musicians and Women's Club on November 26, Miss Betty Balfour and Miss Ludwig gave the first performance of a sonata by Miss Balfour for piano and viola.

GLASGOW.—At concerts given here, works by Vaughan Williams, Moeran, Bliss and Ireland have been performed and Miss Vera Canning has played Dvorak's violoncello concerto. Mr. Keith Falkner gave a recital on November 24.

HARROGATE.—Mr. Cyril Smith gave a pianoforte recital on August 4.

LEEDS.—On November 15 a performance of Verdi's "Requiem" was given by the Leeds Choral Union, and on November 22 a performance of Mozart's "Requiem" and of Bach's "Magnificat." On both occasions Mr. Keith Falkner was one of the soloists.

Mr. Eugène Goossens conducted the first of this winter's Saturday Symphony concerts in the Town Hall; Mr. Léon Goossens was the soloist.

MANCHESTER.—Mr. Keith Falkner sang in the Hallé Society's performance of Bach's B minor Mass, on November 10.

NEWBURY.—The 3rd Choral Summer School of the British Federation of Music Festivals was held at Downe House, Coldash, Newbury, during August, under the general direction of Mr. Reginald Jacques, who also undertook the conductors' section; Dr. Armstrong and Dr. Thornton Lofthouse also took part; being responsible, respectively, for the Madrigal section and the section for piano accompaniment. Among the composers represented at the concerts were Bliss, Holst, Vaughan Williams, Charles Wood, Armstrong Gibbs, Moeran and Dunhill.

OXFORD.—The first performance of a Motet by Dr. W. H. Harris, was given by the Bach Choir, on November 27, in the Sheldonian Theatre. The work is a setting of Psalm 103 for unaccompanied double chorus.

TORQUAY.—Sir Adrian Boult, Mr. Constant Lambert and Mr. Gordon Jacob were among the conductors at the Torquay Festival. At the opening concert a tribute was paid to the memory of Sir Landon Ronald, by a performance of his "Birthday Ode."

WORCESTER.—This year the Three Choirs Festival was held at Worcester. The following Collegians took part: Dr. Dyson conducted his Symphony

in G, and Dr. Vaughan Williams his setting of "All hail the powers of Jesu's Name," which was sung at the opening service, the anthem being Parry's "Blest pair of Sirens." Mr. Sumsion played one of the two special organs erected for the performance of Bach's St. Matthew's Passion, in which work Mr. Keith Falkner sang the part of Christus and Dr. Thornton Lofthouse played the continuo. Mr. Falkner also sang the parts of the Priest and of the Angel of the Agony in "The Dream of Gerontius." Mr. Sumsion conducted the performance of Elgar's Violin Concerto and of Beethoven's 5th Symphony, Dr. Vaughan Williams the performance of his own "Dona nobis pacem." Mr. W. H. Reed led the London Symphony Orchestra. On the last day of the Festival Dr. Darke conducted his work "An hymn of heavenly beauty" and Dr. Vaughan Williams's "Fantasia on a Theme by Tallis"; while in the performance of Handel's "Saul," Mr. Sumsion played the organ solo in the Overture and Dr. Armstrong supplied the continuo. Mr. Norman Tucker played in Brahms's Horn Trio at one of the two secular concerts.

ABROAD

BERLIN.—At an exchange broadcast with the Conservatorium der Reichshauptstadt, given by the Royal Academy of Music students, on December 9, Vaughan Williams's "The lark ascending" was included in the programme.

LUXEMBOURG.—On November 12, Mr. Norman Demuth's Introduction and Allegro was played by the Orchestra of the Grand Duchy. His Violin Sonata was played by himself and Miss Colette Frantz on November 29, for the Polish section of the I.S.C.M., and the same violinist played his Violin Concerto on the radio at Warsaw on November 30. The two last-named were first performances.

MOSCOW.—At Mr. Alan Bush's Concerts of English Music in October, the programmes included works by Vaughan Williams and Ireland.

OSLO.—Mr. Gordon Bryan played his concerto for pianoforte with accompaniment of strings and percussion here on October 18.

SCHEVENINGEN.—Bliss's "Colour Symphony" was played here. His ballet "Checkmate" was accepted for production in Prague and Brno.

VENICE.—Mr. Frederick Riddle gave a viola recital.

BRITISH COLUMBIA.—The Victoria Choral and Orchestral Union of British Columbia is performing Vaughan Williams's "Dona nobis pacem" and Parry's "Blest pair of Sirens."

SOUTH AFRICA.—Miss Olive Bloom sends programmes of recitals given by her during August and September. The works performed included, besides her solo programmes, concertos by Brahms, Mozart and Saint Sæns.

Miss G. Hobday and Miss M. Hobday played at concerts of the Bloemfontein Music Club on March 23, May 25, August 31 (the last-named being a special programme in honour of visiting British musicians) and on November 16.

At Capetown, Mr. John J. Andrews produced "Hansel and Gretel" during the week beginning September 5.

AUSTRALIA.—Dr. Malcolm Sargent has returned from his second Australian tour. He gave 24 concerts in all, distributed between the five capital cities, Sydney, Melbourne, Perth, Brisbane and Adelaide. On his return to Sydney a National Orchestra was formed, consisting of a hundred of the best players in Australia. With this orchestra Dr. Sargent conducted "The Sargent Festival," a series of three concerts, and performed among other works, Elgar's Two Symphonies. In Melbourne he gave a performance of "Belshazzar's Feast," by Walton, with a choir formed from Melbourne choirs combined, which had rehearsed this work for a whole year in preparation.

Miss Betty and Miss Vivienne Blamires gave recitals for the Australian Broadcasting Commission in Adelaide, Melbourne and Sydney.

Mr. Raymond Fehmel gave an organ recital at the Town Hall, Melbourne, on October 14, under the auspices of the Melbourne City Council. On December 11 and 18 he gave recitals over the National Network for the Broadcasting Commission.

MISCELLANEOUS

Mr. Jasper Rooper organised the S.P.G. Summer School at Newbury, in August, and has been asked to do so again this year.
A cricket match, Actors v. Musicians, was played on September 20, on the Hampstead Cricket Club's ground, in aid of the Musicians' Benevolent Fund. The Musicians' team included Mr. Parry Jones.

GRAMOPHONE RECORDS

COLUMBIA.

Serenade to Music (R. Vaughan Williams) — LX757 and LX758.
6s. each.

Lectures on Musical Subjects.

Sir Percy Buck on "How to listen to music." D40050, 40051.
40102, 40103; 40167, 40168.

Dr. George Dyson on "The Progress of Music." D40118 - 40122
(five records); "Early Keyboard Music," D40167 - 40168.

Sr H. Hadow on "Schubert." D40108, 40109.

BIRTHS

ALLOM.—To Mr. and Mrs. Allom (Pamela Norris), on October 21, a son.
BAYLEY.—To Mr. and Mrs. Walter Bayley (Doreen Clark), on October 21, a son.

BRONKHURST.—To Mr. and Mrs. Henry Bronkhurst (Marie Wilson), on December 11, a daughter.

MARRIAGES

MATRAVES - BRIDGE.—On December 18, 1937, at the Church of St. Michael and All Angels, Southfields, Victor John Matraves to Nora Bridge.

DEATHS

We record with regret the deaths of Arthur Williams (January 1) and Pedro Morales (December 9). The news came too late for obituary notices to be included in this issue of the Magazine; they will appear in the next number.

OBITUARY

RICHARD FRANK MARTIN AKERMAN

23RD OCTOBER, 1938

The Royal College is now well past its fiftieth year, and that splendid little band of original scholars and students one by one grows smaller. To us now they seem to have been a venturesome body of pioneers, who may well have felt rather overburdened with a sense of their responsibility. More probably they were quite unconscious of their importance. Yet we, their legatees, may well be grateful to them, for most of them were stars of some magnitude and the lustre which we now claim for the College derives from them.

Dick Ackerman, who died on Sunday, 23rd October, was one of them; a bright and cheerful boy and man, always keen and competent, eager for the best; an all-round musician, a good mixer, the man who got things done. He was not, and would never have claimed to be, of exceptional brilliance in any one department; rather was he a lesson to the average student of what mental and moral qualities can do with fairly ordinary gifts. A man who could, for 25 years, satisfy Sir Walter Parratt that he

was a fit and proper assistant at St. George's, Windsor, may be said to have passed an exacting ordeal. In addition he was a most successful assistant music-master at Eton College, organist of several important churches, and, as musical editor of the Year Book Press, gave the world a large corpus of vocal music, which included Parry's "Songs of Farewell."

Every one who knew him will miss him, and his relatives will know that in Royal College circles his value was appreciated.

P.C.B.

JOHN MANSEL LEWIS

11TH OCTOBER, 1938

Mr. Lewis, the Mayor of Ealing, who passed away suddenly on the 11th October when speaking at a lecture, had for so long been known as an engineer, company director, and councillor that few Collegians recollect him as a pupil of the R.C.M. Nevertheless, he did once belong to the College, which he entered in the Midsummer Term of 1896, and left at Midsummer, 1897. He had a fine baritone voice, won an Exhibition, and sang the title rôle in the R.C.M. production of Verdi's "Falstaff" under Sir Charles Stanford, on 11th December, 1896, with such success that next morning the choral class cheered him when he came up the Concert Hall. This success was not negligible, for the cast had included Agnes Nicholls, Muriel Foster, Eleanor Jones, Fritz Hart and Harry Dearth. Though he did not maintain his connexion with the musical profession, Mr. Lewis retained links with music, and for many years he was vice-president of the Ealing Orchestral Society.

VIOLA TREE

15TH NOVEMBER, 1938

While the tributes universally paid to the memory of Viola Tree write of a life whole-heartedly devoted to all she found best in the arts she loved, we of the College may be allowed to dwell for a moment on our recollection of her as a student in the great days of Sir Hubert Parry. Already a popular figure in the outside world when she came to College, Viola Tree might well have been pardoned some occasional sign of vanity or impatience under the discipline of tuition; but from the first day of her entry not only was this entirely absent, but she gloried in being a student and in being treated as such; her ambition was not to exploit herself but to prove a worthy student of the institution to which she was proud to belong. Never was one more generously-minded to all her College friends, more anxious for their success or more distressed at their failures; on one occasion she stole half-an-hour from a vital engagement to rush to a College performance of "Twelfth Night" by Mr. Cairns James's class, in order to satisfy herself that all was well with her friends taking part. Another aspect of Viola's truly College spirit was seen when the College produced "Iphigenia in Tauris," with herself in the name-part, at His Majesty's Theatre, as guests of Sir Herbert Tree; here, as it were, she was in her own home, but on this occasion she rejoiced to be simply a student of the College. This love for the College was happily remembered on the occasion of her marriage, when a small College choir met her on her return to her home after the ceremony with a bridal greeting composed by Albert Visetti, her professor and counsellor.

Though these few lines deal chiefly with her College days the friends of those days were never forgotten, but affectionately treasured to the end of her life; and we on our part may gratefully add that none but a truly beautiful mind could leave a memory so sweet as that bequeathed to us by Viola Tree.

C.A.

A former student sends the following recollections:—

When Viola Tree was married, Albert Visetti composed some music for her which was sung by a party of students from the R.C.M., of which I was one. Lined up on each side of the hall in her father's house we sang this musical greeting on her return from church. I can still see Viola Tree and her husband, Alan Parsons, standing smiling in the doorway and then receiving their guests. Later still I have the memory of her radiant figure going from one person to another saying farewell as she left for her honeymoon, and to Visetti "Dear Maestro." And I remember the tall figure of Sir Herbert Tree and gracious Lady Tree who gave us roses when we came away.

D.M.H.

REVIEWS

MUSIC

SERENADE TO MUSIC. By R. Vaughan Williams. Oxford University Press. 9d.

The *pièce d'occasion* has a bad name among musicians. So much the better for the occasion, no doubt, to have music specially written for it, but generally so much the worse for the music. Think, for example, what we have lost of Purcell because he wrote so many special commissions. Be we never so loyal (both to Purcell and to the Royal House) it is hard to take a serious interest in an ode on the King's return from Newmarket, for, let the absolutists say what they will, it does matter to music what it is about. But this Serenade is saved from future neglect because Dr. Vaughan Williams in paying his tribute to Sir Henry Wood's long services to English music has not hymned his endurance or his punctuality, has not invoked the Promenades nor the works of Klenovsky, but has gone to Shakespeare for an immortal text. His way of relating it to that very special occasion of a conductor's jubilee — October 5, 1938, to be precise—was to assign these noble numbers to sixteen eminent soloists, each of whom in accordance with recognised principles of musical equity received the chief part and the best music. Chance is against the conjunction of these stars in an identical constellation on any occasion that can be astronomically foreseen, so that others may now enter in and enjoy their heritage. Here is music about music, a double distillation of its essence, a veritable enchantment. It is in the composer's most lyrical vein, full of that honeyed harmony that he has the secret of extracting from common chords, and wonderfully still like the summer night when Lorenzo first discoursed to Jessica on the harmony of the spheres.

F.H.

ALL HAIL THE POWER. Arranged by R. Vaughan Williams. Oxford University Press. Price 8d.

The tune "Miles Lane" by William Shrubsole is known to all through its inclusion in Hymns Ancient and Modern, where it appears as hymn No. 300. Dr. Vaughan Williams's work is less of an arrangement than an original composition inspired by the hymn; and is written for choir, orchestra and organ. There is also a people's part.

When the tune appeared in 1779 in the *Gospel Magazine*, Shrubsole could have had little idea that his humble composition had such a future before it. How amazed and delighted he would have been, could he have heard his melody decked out with brilliant flourishes on the modern orchestral brass, and festive counterpoints which serve only to throw it into splendid relief.

Wherever a large choir and orchestra are assembled for the purpose of making music, whether in a cathedral or a concert hall, this fine piece of music surely will often be performed either as an opening or as a concluding item.

The first performance took place last year at the Three Choirs Festival.
DAVID MOULE EVANS.

CHECKMATE. Ballet by Arthur Bliss. Novello & Co. Piano score, 10s.

HOROSCOPE. Ballet by Constant Lambert. Oxford University Press. Piano score. 7s. 6d.

The rise of the Sadler's Wells Ballet has been an enormous gain to the artistic life of London during the last few years, not only in and for its own great achievements, but indirectly in the stimulus it has given to the composition of a valuable and pleasing kind of music. We cannot live entirely on a surfeit of symphonies, and the suites which form themselves out of ballet music are an acquisition to the concert hall, and, when reduced to piano score like the examples now before us, a diversion for domestic playing. As for the theatrical side of the account, "Checkmate" is a work of art comparable to such diverse ballets as "Petrushka" and "Job" in grandeur of conception and intensity of feeling. It is a big, tragic drama, which is a rarity in the repertory of an art which specialises in the lighter emotions. "Horoscope" does not fly so high and deals with more conventional matter for dancing, but it is a work of substance and contains some agreeable and distinctive music founded on syncopated rhythms that constitute a unifying element of its style.

Music is sometimes compared to chess as a self-contained system of disembodied relationships, but the object of the game is to produce a dead king, and one does not need to be much of an anthropologist to read the deep significance of that symbolism. Bliss's score opens with drum-taps and an expanding phrase that immediately informs the spectator that big affairs are afoot and big issues at stake. It is this direct seriousness that makes "Checkmate" a significant land-mark in the work of a composer who is developing late but fast. Thanks are due to the publishers for making these notable works by two English composers of the front rank, Collegians both of them, available in the most convenient and practicable of all forms, in piano score. A full score of "Checkmate" is obtainable for three guineas. The orchestral material of "Horoscope," whether for theatre or concert performance, is on hire from the publishers of this piano reduction, for which the composer himself is responsible.

F.H.

MOTO PERPETUO FOR VIOLA, with Piano Accompaniment. By David Moule Evans. Joseph Williams & Co. 3s.

Viola players, whose choice in the matter of short solos is more or less restricted to things of the nature of elegies, funeral marches, and the more dismal folk-tunes, will welcome with avidity David Moule Evans' "Moto Perpetuo." This is a really first-rate piece, beautifully written for the instrument as well as interesting musically; it employs every technical device in a cumulative building-up that is most exciting, and makes the viola come as near to sparkling as it lies in its nature to do. It is, moreover—for a virtuoso piece—not unduly difficult, sounding in fact harder than it actually is, a quality bound to make it a winner; though I could wish that the passage in harmonics had been written in the square notes denoting where the finger rests on the string, rather than in the actual sounds.

The only obstacle to the complete popularity of this solo might be, as far as I can see, that the accompaniment calls for a real pianist—very much so, in fact.

I like the way the four pages of viola part are printed on one long accordion-like sheet (obviously in a "Moto Perpetuo" there is no chance of turning the page over), though it needs two or three music stands to accommodate it; perhaps for those players who in the matter of memorizing agree with Miss Harriet Cohen rather than with Mr. Moiseiwitch the simplest solution would be to paste the part into a ring and walk round it.

REBECCA CLARKE.

STRING MUSIC from the Oxford University Press.

THE GREEN BUSHES. From "Five Irish Folk Tunes," arranged for violoncello and piano by Howard Ferguson. Oxford University Press, 1s. 6d.
A welcome reprint of a sympathetic and effective little concert piece.

AN EASY SONATA FOR VIOLONCELLO AND PIANO. By Arthur Trew. 2s. 6d.

THE RANTERS' HYMN, arranged for String Orchestra with optional piano by Arthur Trew. Score, 1s. String parts, 2d. each. Piano, 6d.

WIDDECOMBE FAIR, arranged for String Orchestra, with optional piano by Arthur Trew. Score, 1s. String part, 2d. each. Piano, 6d.

Mr. Trew has the clear sight of a practical musician, and he hits his target each time in the pieces listed above. The sonata for violoncello and piano is within the technique of quite modest players. But it is also stimulating to the musical imagination, for it is written in the spirit of the 18th century solo sonatas and serves as a useful preliminary to the style of phrasing required for Bach. The subtle differences in value between the dotted notes in the second movement—*largo*—drive home a lesson much needed to-day.

As for the string orchestra arrangements, who could fail to enjoy playing such rattling good tunes so effectively arranged.

M.M.S.

PRELUDE AND FUGUE ON "ISTE CONFESSOR." By Arthur H. Egerton. The H. W. Gray, Co., Inc. 75 cents. Novello & Co., 3s.

The majority of modern organ works (such as those of Reger) appear to be written with no consideration other than that of the physical limits imposed by ten fingers and two feet, the result being one of turgidity and lack of definition—or to put it more crudely, just an unintelligible and unmusical jumble. There is no suspicion of this fortuitous method in Mr. Egerton's organ-writing. His Prelude and Fugue on "Iste Confessor" is a model of clarity; and is (to use Stanford's expression) full of those "windows" which are more essential in the texture of organ music than in any other medium. It is a finely-conceived work; and in spite (or perhaps because) of its only moderate difficulty it should sound brilliantly effective. There is no doubt that this splendid and sincere composition will quickly take its place in the standard organ repertoire.

DAVID MOULE EVANS.

"PRAISE THE LORD, O MY SOUL" (Psalm 103) for Double Choir unaccompanied). By W. H. Harris. Novello & Co. 2s. 6d.

A finely-wrought motet, well within the reach of any choir large and energetic enough to tackle eight-part unaccompanied music. It is thoroughly diatonic, with invigorating clashes between the two choirs, but without those difficult modulations and unvocal progressions that mar so much modern choral music. Taking just over eight minutes to perform, this psalm should be equally enjoyable to hear and to sing.

H.W.R.

A SHORT COMMUNION SERVICE. By H. G. Ley. Novello's Parish Choir Book, No. 1223. Price 6d.

This setting, which omits the Creed, is "to be sung unaccompanied, if possible." It is well adapted for such use, since the voice parts are truly vocal, and of no great difficulty. A deep understanding of, and affection for, modal polyphonic music is apparent. The number and variety of cadential passages of a modal character are really astonishing, and they all ring true. This cannot be said of much pseudo-modal music, which too often is either dull and pedantic or else flavoured with a spurious modalism that will not bear analysis.

SIX INTROITS: "The Cross"; "Immortal Love"; "O Thou that movest on the deeps of spirits"; "Heed how thou livest"; "Build up an altar to the Lord"; and "All is of God that is," by A. F. Barnes. Novello's Short Anthems, Nos. 286 - 291. Price 2d. each.

These anthems, though written for unaccompanied voices, contain passages that seem to have their origin in instrumental, rather than in vocal music. Some of the harmonic progressions would be hard to sing. The best of the anthems (which are all commendably short) are, perhaps, "Build up an altar" and "O Thou who movest on the deep." The latter should be really impressive in performance, and both of them move easily to a good climax.

H.W.R.

WINTER; THE BOAR'S HEAD CAROL; DARK THE NIGHT; BETHLEHEM; SHAKESPEARE'S CAROL (Arne). Traditional Carols arranged by Malcolm Sargent. Oxford University Press. The price of the first three carols is 5d. each, and of the last two 3d. each.

Fresh arrangements of well-known tunes naturally invite comparison with those already in existence. Dr. Sargent's are essentially those of the practical musician; they do not offer anything new in the way of contrapuntal or harmonic subtlety—not even an occasional relief from the "cadential six-four"—but they should be pleasant and effective to sing. But as a tune The Boar's Head Carol is not very inspired; it owes its fame largely to traditional use every Christmas at Queen's College, Oxford. To such ceremonial use it could well be relegated.

DAVID MOULE EVANS.

BOOKS

GUSTAV HOLST. By Imogen Holst. With a Note by R. Vaughan Williams. Oxford University Press. 7s. 6d.

All who knew Gustav Holst will attempt some concise description of him. One might be: "He was a simple man." Another: "He was one of the world's greatest workers." A third: "He was the very type of sincerity." Each will find witness to the truth in this book written by Imogen Holst—a vivid account of "a man to remember." Holst was essentially "memorable."

"He was a simple man . . ." For "simple" substitute "direct." More truth lies in *that* term; and if the truth, then it offers a pointer to the very heart of this book's merit. Its swift, unfussed style is the means by which Miss Holst provides for us a clear-lined portrait of her "subject." Three early chapters sketch the "background" of the young Gustav. They contain felicitous pictures of earlier "von" Holsts—of the Swedish "great" and "great-great."

Cheltenham in the "seventies" is briefly described. And there we find the first picture of the pale, rather forlorn youngster Gustav, and the busy father, Adolph—a rather dominating Adolph. The Cotswolds are in these early scenes; and Oxford, as a Mecca of strict contrapuntists. Then the misery of the scholarship that went not to Gustav but to Ketelby; this, followed by a magical present of £100 that took him after all to study with Stanford at the R.C.M. The rapid sketches of these early phases are so terse and pointed that when the first quoted letter by Holst appears on page 29, it provides an almost startling complement to his daughter's style.

No one need look here for what Miss Holst has not meant to give them. There is no exhaustive discussion or analysis of the works that made her father one of the outstanding composers of his generation. Such analysis is for another hand and later date. Certainly for another *time*. For it is as true now of Holst as it once was of Elgar, that a sheer brilliance in his technique is keeping at distance many people who are timid in the presence of masterful confidence of expression in composers of their own day.

It may be wondered how a daughter—herself a finely-endowed musician—could even begin to discuss the compositions; or how stand aside from

them to get an unbiassed view, or to find the grounds of a stable judgment. Such wonder might apply to the daughters of men in general; but not at all to the daughter of Holst. He was not a man to compromise with his convictions, or with principles of self-criticism. He would have been the last to exclude his daughter from the privilege of the biographer.

If the discussion of works is brief it is because the author meant it to be. Even so we recall this: "The trouble about 'The Boar's Head' is that the cleverness is all on paper. The counterpoint is brilliant, and full of subtle humour. But the only way to enjoy it is to take the score and read it in an armchair. And neither Falstaff nor folk-dance tunes were meant for such treatment as that." That seems to "stand aside."

There are other methods: indirect. For example, the almost universal praise of the remarkable "Hymn of Jesus" is here centred in a letter to Holst from Donald Tovey. At the other extreme, the venom against the "Choral Fantasia" is expressed by quotation from a professional critic. This is a book of main essentials. Quite brilliant is the representation of Holst himself. It puts emphasis on his great qualities as teacher—at the James Allen School, Morley College, St. Paul's Girls' School; the R.C.M.; Reading. All these knew the pass on he had for teaching, and the pupils' joy is summed up by one who remarked of Morley College that it was "a sort of heaven we go to on Mondays and Wednesdays."

There is a chapter of letters written during Holst's Y.M.C.A. military service in Greece. They are characteristically revealing; a mirror of himself—pungent, witty, brief in sentence, and shot through with an implied criticism of men caught up in the fussiness of an army without any more battles to fight. The situation kindled all Holst's humour—and good humour.

There is a final chapter describing the last few weeks of a life that was ending prematurely. Even here the style retains its frank, terse, commonsensical quality . . . and creates thereby a strangely-moving mood.

In a note written for the book, Dr. Vaughan Williams puts it thus: "Gustav Holst was a great composer, a great teacher, and a great friend." The book builds itself in these three "dimensions" of its subject. It builds finely but sparingly, with no hint of display in any of its features.

H.H.

SIR EDWARD ELGAR. By T. F. Dunhill. Blackie ("O.M." Series). 5s.

The writing of books about the lives and works of contemporary or nearly-contemporary composers is a ticklish business. Detachment is almost impossible. Biographical details must be sought from the lips or writings of those to whom the subject was personally known: and the selection and colour of these can hardly avoid bias. Criticism of the music is inevitably influenced by the time of life at which it was first heard; and the over-enthusiasm of youth may be too sternly corrected by the sober judgment of maturity.

Elgar's music was of the kind to provoke such enthusiasm in those who heard it when it was new. Not only was it tuneful; it fascinated by its rich, romantic harmonies and glowing orchestral colours. And its vitality was strong enough to generate either affectionate admiration or the reverse.

Naturally, there was some lack of discrimination; and certain pieces to which in their day the young enthusiast turned again and again proved sadly wanting a quarter of a century later. But the best of Elgar stands out the more clearly. And there is enough and more than enough of it to put his greatness of stature beyond dispute.

Mr. Dunhill's is the first important description of Elgar's life and work that has been produced without considerable direct knowledge of the man. A few pages at the end written with reluctant modesty recount personal reminiscences of more than thirty years ago, but that is all; and many readers will be glad to have a detached account of the life free from anecdote.

The biographical chapters are interspersed with those describing and criticising the music. The criticism is as penetrating as it is sympathetic ; which is only what was to be expected from one who writes about Gilbert-and-Sullivan as easily and well as he writes about chamber music ; who teaches composition, and has, notwithstanding, composed one of the best light operas since the distant days of Sullivan and German.

One sentence may illustrate Mr. Dunhill's sympathy: "In (Elgar's) second style the music was a kind of sacrament, an outward and visible sign of an inward and spiritual creative grace." His penetration is seen in the criticism of the orchestration at a certain point in the Finale of the 1st Symphony, in the discussion of the chamber music, and in many other places. The formal bibliography is replaced by a short critical account of the Elgar literature: a welcome innovation, this.

In the account of "Gerontius" it is strange to find no mention of the supreme instant when the soul goes before its Maker ; and the slight inconsistency of the appearance of quotation 4 ("Thor's hammer") in connection with Odin might have been noted. There is a misprint in quotation 5 (5th note) and quotation 11 seems to begin one chord late. There are also a few misprints in the letterpress.

The book is (need one say it?) eminently readable, and a valuable contribution to its topic. It is short, and one may sincerely pay it the rare compliment of wishing it longer.

F.H.S.

MUSIC RECEIVED

From the OXFORD UNIVERSITY PRESS.

OVERTURE IN G FOR STRINGS. By Henry Purcell. Edited by W. Gillies Whittaker. Oxford Orchestral Series. Score, 2s. 6d. Parts, 6d. each.

A remarkably interesting work which, so far as is known, has never been published before.

SUITE FOR STRINGS, selected from works by Mozart and edited by John Barbiroli. Score, 3s. Parts, 8d. each.

BOOKS RECEIVED

From MACMILLAN & CO., LTD.

THE LETTERS OF MOZART AND HIS FAMILY. Volume III. Translated and edited by Emily Anderson. 18s.

With this volume Miss Anderson brings to a close her great undertaking. It is a triumph of devotion and scholarship, deserving the gratitude and admiration of all musicians.

From NOVELLO & CO., LTD.

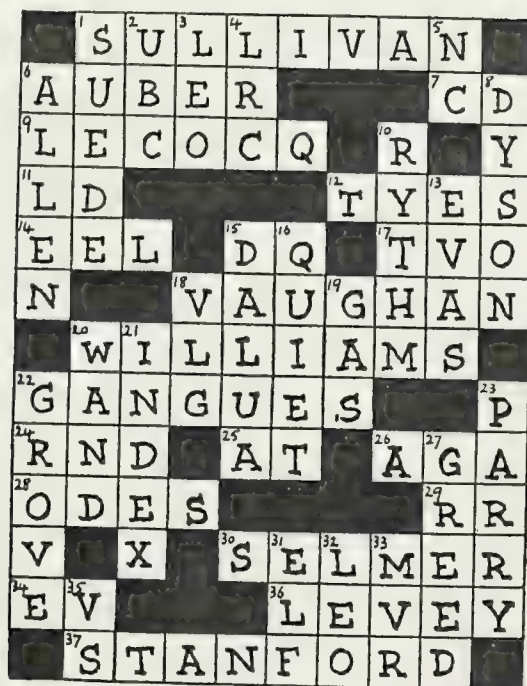
THE WELL-TEMPERED STRING QUARTET. A book of counsel and entertainment for all lovers of music in the home, by Bruno Aulich and Ernst Heimeran. The English Translation by D. Millar Craig. 5s.

To see the title—if one is a string player—is to feel one's fur rise at the implication that string quartets should be played in the tempered scale ; but the instant the book is opened sheer delight supervenes. Here is the quintessence of quartet playing for love — whether by amateurs or professionals. As one reads, the feeling grows that this is next best to the fun of playing itself. Wisdom and wit twinkle out of the pages. A few inaccuracies in the summary of chamber works do not matter, and every one who has to do with chamber music can read the book with profit as well as pleasure. Had a B.B.C. announcer looked at page 62 he would not recently have announced a performance of Mozart's great C major string quartet as "Quartet in C major, Opus K.465"!!

NEW STUDENTS — EASTER TERM, 1939

Adams, Walter	London	Hubbard, Mrs. Barbara	London
Anderssen, Emmeline	South Africa	Katinsky, Zephira	Palestine
Asriel, Andre	Vienna	Lewis, Sheila	Brighton
Bayley, Robert	Canada	Luck, Vivien	Tunbridge Wells
Birmingham, Ivy	Ilford	Lurie, Norah	London
Bowles, Enid	Newcastle	McCann, Mary	Dublin
Coxeter, Mrs. Kathleen	Guildford	Moltino, Patricia	London
Crisp, Wilfred	Ipswich	Roe, Morag	Rochdale
Edmund, Mrs. Rebe	Danby	Smith, Gladys M.	India
Fisher, George	London	Wolfe, John	Cambridge

SOLUTION — R.C.M. CROSSWORD PUZZLE



THE PATRON'S FUND

FOUR CONCERTS AT WIGMORE HALL, at 5.30 p.m.

Continuing the series of public chamber concerts which have been such happy features of recent years at Wigmore Hall, four chamber concerts were given during October and November. Once again the programmes showed the open field Lord Palmer has provided for British composers and performers, where British subjects from whatever place or teaching institution may gain a hearing. R.C.M.-ers will note with interest the names of Elizabeth Maconchy,

Ivor Gurney, Stanford and Anthony Collins among the composers whose works were performed, and the Leighton String Quartet, Gordon Clinton, Dr. H. Arnold Smith, May Bartlett, and Frederic Allt among the people who performed them.

PROGRAMMES

FIRST CONCERT — TUESDAY, 18th OCTOBER, 1938

CHACONY Purcell
 STRING QUARTET in C major, Op. 27 Edric Cundell
 STRING QUARTET in E flat, Op. 51 Dvorak

THE LEIGHTON STRING QUARTET

Violins: IRENE RICHARDS and RUTH PEARL

Viola: JEAN STEWART

VIOLONCELLO: VERA CANNING

SECOND CONCERT — TUESDAY, 25th OCTOBER, 1938

STRING QUARTET in D minor (K.421) Mozart
 STRING QUARTET No. 3 Elizabeth Maconchy

(In one movement)

SONGS
 a. Edward
 b. Last Hours
 c. Down by the Salley Gardens
 d. Captain Stratton's Fancy } ... Ivor Gurney

STRING QUARTET in E minor Verdi

THE BLECH STRING QUARTET

HARRY BLECH EDWARD SILVERMAN

DOUGLAS THOMSON WILLIAM PLEETH

GORDON CLINTON (Baritone)

At the Pianoforte: H. ARNOLD SMITH, D.Mus. (Oxon), F.R.C.M.

THIRD CONCERT — WEDNESDAY, 2nd NOVEMBER, 1938

TRIO Sonata for Flute, Viola and Harp Debussy

 a. Sea Wrack
 b. Monkey's Carol } Stanford

TRIO for Flute, Violin and Viola Roy Douglas

(First performance)

SONGS
 a. I heard a piper piping
 b. White Peace
 c. A Christmas Carol } ... Arnold Bax

CHAMBER MUSIC, No. 4 Anthony Collins

THE LYRA QUARTET

GORDON WALKER (Flute) DAVID WISE (Violin)

MAX GILBERT (Viola) JOHN COCKERILL (Harp)

MAY BARTLETT (Soprano)

At the Pianoforte: FREDERIC ALLT

FOURTH CONCERT — TUESDAY, 8th NOVEMBER, 1938

PIANOFORTE QUARTET in G minor (K.478) Mozart

PIANOFORTE TRIO in one movement Patrick Piggott

(First performance)

RHAPSODY for Pianoforte Quartet William Alwyn

(First performance)

PIANOFORTE QUARTET in E flat, Op. 87 Dvorak

THE REGINALD PAUL PIANOFORTE QUARTET

REGINALD PAUL GEORGE STRATTON

WATSON FORBES JOHN MOORE

THE ROYAL COLLEGIAN AT HOME

THE ROYAL COLLEGE OF MUSIC SOCIAL AND SPORTS CLUB

The Social and Sports Club, founded this term, had its beginning about a year ago when enthusiastic cricketers in College aroused themselves and formed a team which had an enjoyable season. Then in Spring Term hockey players formed a team and had one or two fixtures. Gradually they introduced other sports, so that in Midsummer Term, 1938, the Royal College of Music Sports Club was formed.

From the popularity of the Sports Club, students naturally began to think of the desirability of social activities, and, a "leader having arisen from among the people"—namely Mr. Topliss Green, whom in many ways we feel obliged to regard more as former student than present professor—things began to happen.

He discussed the matter with the Director, and then called a general meeting to consider the formation of a Club which should combine all possible social and sports activities.

This meeting fell on the Wednesday of that week when the peace of Europe seemed so greatly imperilled, and we felt very little in the mood for discussion of a Club whose objects were sport and pleasure. Nevertheless, the meeting was large and unanimous in its agreement that a Social and Sports Club was a necessity. So a temporary Committee was elected to consider all aspects of the matter, and was requested to place before the General Meeting recommendations for the constitution and activities of the Club. When the crisis had passed the Committee put forward its propositions. At this meeting the constitution was discussed and passed; a week later the first committees were elected, and the Club was launched on what we hope will be a lasting and useful course. The members of these Committees are:—

President, DR. DYSON; *Chairman*, DENIS DOWLING; *Vice-Chairman*, DOUGLAS KELLY; *General Secretary*, JANET SMITH-MILLER. *Treasurer*, MR. STAMMERS; *Members*, J. D. SOLOMON, VERA WOOD.

SOCIAL SUB-COMMITTEE

Secretary, Rosemary Hughes; *Treasurer*, Yolande Wilson; Ruth Allenby, Prudence Walter-Ellis, Stuart Thyne, Rosemary Wells.

SPORTS SUB-COMMITTEE

Secretary, Richard Dadds; *Football*, Kenneth Abbott; *Hockey*, Peggy Hurd; *Fencing*, Vera Wood; *Chess*, J. D. Solomon.

One much discussed principle was that the Club should be entirely student controlled—but all who had anything to do with those early meetings must realise how much we owe to the enthusiasm of our President, Dr. Dyson, without whose assistance and staunch support this Club could never have been; and also to Mr. Stammers who has gladly given his services and has been ready at all times with sound advice. The best repayment we can give, is in our enthusiasm which will carry us through difficulties as well as over easy ways.

The great wish is that this Club be truly representative, and that soon every student will be a member, and that through it all will find friends and be happy in a complete College life.

Our activities will vary from term to term, and we hope students will send in any suggestions they may have for the consideration of their Committees.

At a General Meeting on 30th November, a clause was added to the constitution to the effect that professors and clerical staff may become Associate Members.

JANET SMITH-MILLER.

Hon. Secretary.

SOCIAL SECRETARY'S REPORT

On 4th November a most successful Hallowe'en Party was held in the Concert Hall, and attracted a large and jolly party of members and friends. On 18th November a sharp-practise debate was held, which was very much enjoyed. Another debate, on the motion "that the Theatre as a living art can no longer compete with the superior attractions of the cinema" (speakers: Diana Herring, Margaret Lyle, Prue Walter-Ellis, Donald Peart) took place on 2nd December. A dance was held at Slater's, Kensington High Street, on 5th December.

Plans for next term include poetry reading on 25th January at 5.30, by Miss Teresa Hooley, one of the best known of contemporary poets; a visit to "The Times" newspaper (a limited party only); conducted tours round the British Museum, and other museums and galleries; more debates, and if these are well attended, a mock trial towards the end of term.

Look out for all our notices on the notice boards!

ROSEMARY HUGHES,
Social Secretary.

REPORT BY SPORTS SECRETARY

It is difficult to make a report about the sports side of the Club, as at the moment we are trying to arrange fixtures. We have been able to arrange for the Soccer section to play in Kensington Gardens. They are very keen under the able captaincy of Mr. Kenneth Abbott. Next term will see them playing regular fixtures.

The girls' Hockey team is flourishing under Miss Peggy Hurd's leadership and has won the first of their two fixtures with the Royal Academy of Music team. We hope to put two teams in the field next term.

The support for Rugger is very good, but if anyone knows where we could rent a ground, I should be very pleased to hear from them.

The Fencing section has made a promising beginning. Membership has increased steadily. Miss Vera Wood, Hon. Secretary of the section says that they hope to have two practises weekly next term, and that fights may be arranged with other Fencing Clubs.

As yet we have not been able to complete teams in other branches of sport. We expect the Chess section will do well under J. D. Solomon.

RICHARD DADDS,
Sports Secretary.

R.C.M. CHRISTIAN UNION

(Branch of L.I.F.C.U.)

At the beginning of Term, we were very pleased to be able to welcome to tea, at No. 3 Cranley Gardens, several newcomers to the College. We only hope they enjoyed the evening as much as we enjoyed entertaining them.

Five meetings have been held as usual during Term in the Benson Room, by kind permission of the Director, and on the whole have been very well attended. Naturally we wish for more people to be present, on the ground that there can never be too many, even if the capacity of the room is limited; and we do heartily invite any students who are at all interested to "try anything once," to join us at one of these College meetings.

We have been glad to see many of the new students at these and other of our functions throughout the term, and we extend to them a very warm welcome indeed.

H.B.

COLLEGE CONCERTS

THURSDAY, 6th OCTOBER (Chamber)

- SERENADE for Violin, Viola and Violoncello ... *E. von Dohnányi*
 LORRAINE DU VAL (Scholar) ANATOLE MINES (Exhibitioner)
 VALERIE TRIMBLE, A.R.C.M.
- SONATA for Flute and Pianoforte, No. 4 ... *Bach*
 WILLIAM BARTLETT (Scholar) HUBERT DAWKES (Scholar)
- SONGS ... *Parry*
 a. To Lucasta on going to the Wars
 b. If thou would'st ease thine heart
 c. To Althea from Prison
 GEORGE E. WALL (Scholar)
 Accompanist: ZENA COOPER (Scholar)
- SONATA for Violin and Pianoforte in C major, No. 2 ... *Debuss*
 DIANA GUNN, A.R.C.M. CHARLES COLLINS, A.R.C.M. (Berkshire Scholar)
- VIOLONCELLO SOLO ... *Boccherini*
 Adagio and Allegro
 NOEL TAYLOR (Associated Board Scholar)
 Accompanist: YVONNE FISHER, A.R.C.M. (Scholar)
- SUITE for Two Pianofortes ... *Rachmaninoff*
 CYRIL PREEDY (L.C.C. Scholar) YVONNE FISHER, A.R.C.M. (Scholar)

TUESDAY, 18th OCTOBER (Chamber)

- QUARTET for Strings in E flat major ... *Dittersdorf*
 MARY L. SHORR, A.R.C.M. (Associated Board Scholar)
 NANCY OSBORNE, A.R.C.M. (Associated Board Scholar)
 ELIZABETH SHINE, A.R.C.M. (Scholar) PAUL WARD (Scholar)
- SONGS ... *Stanford*
 a. Faith (*Songs of Faith*)
 b. Since thou O fondest and truest
 c. A poet's hymn
 ERIC C. BEAGLEY (Scholarship Exhibitioner)
 Accompanist: HUBERT DAWKES (Bruce Scholar)
- SONATA for Violin and Pianoforte, in C minor ... *Beethoven*
 ROSEMARY HARRISON, A.R.C.M. (Exhibitioner)
 GRETA COCKLE, A.R.C.M.
- SONGS ... *Brahms*
 a. Parting
 b. In Summer Fields
 c. The Vain Suit
 ZENA COOPER (Kialmark Scholar)
 Accompanist: BARBARA HILL (Associated Board Scholar)
- QUINTET for Pianoforte, Oboe, Clarinet, Horn and Bassoon, Op. 16 ... *Beethoven*
 MARJORIE REED, A.R.C.M. (Exhibitioner)
 ROSEMARY WELLS (Royal Amateur Orchestral Society Scholar)
 GERALD F. PARKER (Kneller Hall Scholar) DENIS MASON (Scholarship Exhibitioner)
 WALDEMAR KOCH (Scholarship Exhibitioner)

THURSDAY, 20th OCTOBER

(Second Orchestra and Senior Conductors' Class)

- ACADEMIC FESTIVAL OVERTURE, Op. 80 ... *Brahms*
 Conductor: HARRY LEGGE
- CONCERTO for Violin and Orchestra, in E minor, Op. 64 ... *Mendelssohn*
 MERLE TIBBLE, A.R.C.M. (Scholar)
 Conductors:
 1 & 2 BERNARD STEVENS 8 ROY PEVERETT
- SYMPHONY No. 6 (Pastoral) in F major, Op. 68 ... *Beethoven*
 Conductors:
 1 JOHN H. TYLEE 2 NORMAN R. DEL MAR 3, 4 & 5 DAVID GILL
- VARIATIONS on "Down among the dead men," for Pianoforte and Orchestra, Op. 71
 JOAN TRIMBLE (Exhibitioner)
 Conductor: GEORGE MALCOLM
- OVERTURE to an Italian Comedy ... *Arthur Benjamin*
 Conductor: MALCOLM MACDONALD
 Conductor: DR. GORDON JACOB

FRIDAY, 28th OCTOBER (First Orchestra)

- OVERTURE ... *Elgar*
 COCKAIGNE ("In London Town") Op. 40
- CONCERTO for Pianoforte and Orchestra, No. 2, in B flat major, Op. 83 ... *Brahms*
 MARIA DONSKA (Clementi Exhibitioner)
- SYMPHONY No. 1, in C major ... *Balakireff*
 Conductor: MR. CONSTANT LAMBERT

THURSDAY, 10th NOVEMBER (Chamber)

QUARTET for Strings in D major, Op. 76 *Haydn*
 MARY CARTER, A.R.C.M. (Exhibitioner) JEAN LAYTON, A.R.C.M.
 ANATOLE MINES (Exhibitioner) NOEL TAYLOR (Associated Board Scholar)

SONGS
 a. My Song Resounds }
 b. Songs my Mother taught me }
 c. Tune thy Fiddle, Gipsy } *Dvořák*
 JOAN KEOGH

Accompanist: ZENA COOPER (Kiallmark Scholar)

PIANOFORTE SOLOS
 a. Soirée dans Grenade }
 b. L'Isle joyeuse } *Debussy*
 RUTH DYSON, A.R.C.M.

VILLANELLE for Horn, with Pianoforte accompaniment *Dukas*
 DENIS MASON (Scholarship Exhibitioner) HELEN CLERK-RATTRAY, A.R.C.M. (Exhibitioner)

TWO SONGS for Contralto, with Viola—
 a. Gestillte Sehnsucht }
 b. Geistliches Wiegenlied } *Brahms*
 DIANA HERRING, A.R.C.M. MARGARET GUNYON, A.R.C.M.
 Accompanist: IAN MACINTYRE

SONATA for Two Violins *Handel*
 ISOBEL BRUCE ZENOBIE BRUCE
 Accompanist: ELFRIDA BROWNE

SONATA for Two Hautboys, Violoncello and Pianoforte, in C minor *Stoelzel*
 MARGARET ELIOT, A.R.C.M. PEGGY SHIFFNER
 VALERIE TRIMBLE, A.R.C.M.
 BARBARA HALL, A.R.C.M. (Scholarship Exhibitioner)

THURSDAY, 17th NOVEMBER (Chamber)

QUARTET for Strings, in F minor, Op. 95 *Beethoven*
 NANCY OSBORNE, A.R.C.M. (Associated Board Scholar)
 HARRY LEGGE MAXWELL WARD
 DORIS PHILLIPS (Scholarship Exhibitioner)

PIANOFORTE SOLOS a. Toccata in B flat major *Clementi*
 b. Two Preludes in F major and D minor *Chopin*
 MARIA DONSKA (Clementi Exhibitioner)

SONATINA for Violoncello and Pianoforte *Arthur Benjamin*
 (First Performance)
 Preamble, Minuet, March.
 LORNE MUNROE (Scholarship Exhibitioner) JOAN TRIMBLE (Exhibitioner)

FANTASY TRIO for Pianoforte, Violin and Violoncello *Dulcie Holland* (Blumenthal Scholar)
 (Awarded First Prize, Cobbett Competition, 1928)
 JOAN TRIMBLE (Exhibitioner) LORRAINE DU VAL, A.R.C.M. (Scholar)
 VALERIE TRIMBLE, A.R.C.M.

SONGS
 a. Dawn }
 b. Nod } *Philip Pilgrim*
 c. Pan } (Associated Board Scholar)
 (First Performance)
 SYBIL STEEL (Exhibitioner)
 Accompanist: PHILIP PILGRIM

TRIO for Pianoforte, Violin and Violoncello, in G major *Hurlstone*
 MARJORIE REED, A.R.C.M.
 MARY SHORTT, A.R.C.M. (Associated Board Scholar)
 PEGGY PAGE, A.R.C.M. (Scholar)

THURSDAY, 24th NOVEMBER

(Second Orchestra and Dr. Gordon Jacob's Senior Conductors' Class)

CONCERTO for Pianoforte and Orchestra, in B flat major, No. 2, Op. 10 *Beethoven*
 ZENA COOPER (Kiallmark Scholar)
 Conductors:

1 NORMAN DEL MAR 2 MALCOLM MACDONALD 3 JOHN TYLEE
 SYMPHONY in E minor, Op. 95, "From the New World" *Dvořák*

Conductors:
 1 GEORGE MALCOLM 2 DAVID GILL 3 BERNARD STEVENS
 4 ROY PEVERETT

FANTASY for Violin and Orchestra, Op. 83 *Rimsky-Korsakov*
 ROSEMARY HARRISON, A.R.C.M. (Exhibitioner)
 Conductor: HARRY LEGGE

OVERTURE "The Mastersingers of Nuremberg" *Wagner*
 (To be played without a Conductor)

TUESDAY, 6th DECEMBER

(Third Orchestra and Mr. W. H. Reed's Junior Conductors' Class)

OVERTURE	Rosamunde, Op. 26	Schubert
	Conductor: LEO QUAYLE	
INTRODUCTION AND ALLEGRO APPASSIONATO for Pianoforte and Orchestra, Op. 92	HANS BLOCH	Schumann
	Conductor: STEPHEN DORNAN	
SYMPHONY in D major, No. 4 (<i>The Clock</i>)		Haydn
	Conductors:	
1 DOROTHY WHITE	2 NORMAN WILLIAMS	3 & 4 LIVIA GOLLANZ
ARIA	Ah! lo so (<i>Magic Flute</i>)	Mozart
	WINIFRED LAMB (Exhibitioner)	
	Conductor: HUBERT DAWKES	
SUITE from "L'Arlésienne"		Bizet
	Conductors:	
1 KENNETH ABBOTT	2 DOBURN PETCOFF	3 & 4 RODNEY BAX
	5 MARIA DONSKA	

WEDNESDAY, 7th DECEMBER (Choral and Orchestral)

"SANCTA CIVITAS"	R. Vaughan Williams
An Oratorio for Tenor and Baritone Soli, Chorus, Semi-Chorus, Distant Chorus and Orchestra	
Soloists:	
ROBERT SCOTT (Ernest Palmer Operatic Exhibitioner)	
DENIS DOWLING, A.R.C.M. (Operatic Exhibitioner)	
CONCERTO for Violin and Orchestra, in D major, Op. 61	Beethoven
MARY CARTER, A.R.C.M. (Exhibitioner)	
FANTASIA for Chorus and Orchestra, "In honour of the City"	George Dyson
Conductor: MR. REGINALD JACQUES, F.R.C.M.	

FRIDAY, 9th DECEMBER (First Orchestra)

FRIDAY, 31st DECEMBER (11th Concert)			
OVERTURE	" Benvenuto Cellini "		Berlioz
KONZERTSTÜCK for Violoncello and Orchestra in D major, Op. 12			Dohnányi
	VALERIE TRIMBLE, A.R.C.M.		
ARIA	" Non più andrai " (<i>Figaro</i>)		Mozart
	DOUGLAS KELLY (L.C.C. Scholar)		
CONCERTO for Pianoforte and Orchestra in F major, No. 5, Op. 108			Saint-Saëns
	MARGARET FLEMING, A.R.C.M.		
NOCTURNES	1. Nuages (Modéré)		Debussy
	2. Fêtes (Animé et très rythmé)		
	3. Sirènes (Modérément animé)		
(With Semi-Chorus of Sopranos and Contraltos)			

Conductor: MR. CONSTANT LAMBERT

INFORMAL CONCERTS

Four Informal Concerts were held during the term. Among the works performed were: "Cobbler's Hornpipe" for the piano by Herbert Howells, Suite for hautboy and piano "Kensington Gardens" by Ruth Gipps, Parry's songs "When we two parted," and "Proud Maisie"; "Gavotte" song by Herbert Howells, "Mother, I will have a husband" song by Gordon Jacob, and an organ solo "Choral Prelude on St. Mary's" by Charles Wood.

EVENING RECITALS

Four Evening Recitals took place. No. 142 was a recital for two pianofortes given by Miss Joan Trimble and Miss Valerie Trimble; the programme included three works by Joan Trimble called "Reel," "The Bard of Liscoole," Hop jig "The Humours of Carrick," and "Jamaican Rumba," by Arthur Benjamin. No. 143 was given by Miss Dorothy White (piano) and Miss Margaret Taylor (soprano) with Mr. Frederic H. Allt as accompanist. The last group of songs included Stanford's "A Soft Day" and "Boat Song," and Martin Shaw's "No" and "Bubble Song." No. 144 was given by Miss Una Gibson (harp) and Miss Cecilia Keating (soprano) with Mr. Hubert Dawkes as accompanist. No. 145 was given by Mr. Stephen Dornan (piano).

JUNIOR EXHIBITIONERS

The Junior Exhibitioners gave one concert on 22nd November.

OPERA AND BALLET

" SIR JOHN IN LOVE " and " BACH AT POTSDAM "

On 29th November and 1st December performances were given of Acts 1 and 2 of " Sir John in Love " (Vaughan Williams) and of " Bach at Potsdam," a ballet to music arranged from orchestral suites of J. S. Bach by Reginald Jacques. The former can be considered as an introduction to the performance of the whole opera, which is fixed for the Summer Term of 1939.

In this version of the Merry Wives of Windsor, it is the fat knight who dominates the stage, and Denis Dowling as Falstaff fulfilled our most sanguine expectations of the rôle. Other parts were most ably filled, two scenes which stand out in one's memory being the reading of the letters by Mrs. Page and Mrs. Ford, and the interview between Ford and Falstaff.

The Ballet provided a charming epilogue to the evening's entertainment, in which great talent was shown in dancing and miming, not to mention the masterly flute playing. With such a distinguished company it is difficult to single out individual performances, but the art of Mary Skeaping and—what was the central episode—the harpsichord playing of Dr. Harold Darke, very largely contributed to the delight of eye and ear.

H.S.

" SIR JOHN IN LOVE "

(Characters in order of appearance—

Shallow (a country Justice)	..	..	..	GEORGE CHITTY
Sir Hugh Evans (a Welsh parson)	..	..	..	CHARLES ROWLEY
Slender (cousin to Shallow)	..	..	..	RONALD HILL
Peter Simple (servant to Slender)	..	..	..	KARL DANIELSON
Page (a citizen of Windsor)	..	..	..	NORMAN WILLIAMS
Sir John Falstaff	..	..	..	DENIS DOWLING
Bardolph	} (sharpers, attendant on Falstaff)	}	..	IVOR SAMUEL
Nym			..	GEORGE WALL
Pistol			..	IVOR HUGHES
Anne Page (Page's daughter)			..	IVY ARMSTRONG
Mrs. Page	..	..	..	RUTH ALLENBY
Mrs. Ford	..	..	..	JANET SMITH - MILLER
Fenton (a young gentleman of the Court at Windsor)	..	..	..	ROBERT SCOTT
Dr. Caius (a French physician)	..	..	..	JOHN SOLOMON
Rugby (his servant)	..	..	..	THOMAS HENDERSON
Mrs. Quickly (his housekeeper)	..	..	..	OLIVE HALL
The Host of the Garter Inn	..	..	..	DOUGLAS KELLY
Robin (page to Falstaff)	..	..	..	PAMELA GIRLING
Ford (a citizen of Windsor)	..	..	..	ALAN COAD

ACT I ... A street in Windsor.

ACT II ... Scene 1. A room in Page's house

Scene 2. A room in the Garter Inn

Time. A morning in summer.

Music Staff: G. J. Malcolm, Hugh Fenn, Bernard Stevens, M. Macdonald

"BACH AT POTSDAM"

Frederick the Great	...	...	...	...	CHARLES ROWLEY
Johann Sebastian Bach	...	...	...	...	DR. DARKE
Quantz (Frederick's flute professor and Kapellmeister)	...	...	...	...	MR. GORDON WALKER
Friedemann Bach	...	...	...	...	P. WALTER ELLIS
Wilhelmina (Frederick's Consort)	...	...	...	...	MARGARET LYLE
Barbarina (the favourite Court dancer)	...	...	...	...	MARY SKEAPING

Ladies and Gentlemen of the Court:

Gavotte:—Jenifer Greenwood ; J. Andrews.

Bourree:—Thora Jacques, Anne Pratt, Marjorie Skuffham, Mary Somerset, Rosemary Wells, Rosemary Wheeler.

Minuet:—Imogen Holst, Mary Melville, Nora O'Neil, Pamela Preston ; M. Duff, P. Elliot, M. Meager, G. Walthoe.

Polonaise and Gigue:—The preceding Ladies and Gentlemen of the Court, and: Peggy Bunt, Mary Beaton, Joan Thompson ; M. Beales, A. Cohen, C. Donald, E. Gehri, P. Lang, J. Lomas, I. Lorimer V. Wood

Footmen: A. Brodie, T. Henderson.

Scene: A room in the Palace at Potsdam, 1747.

SYNOPSIS:—This ballet is based on the historic meeting of Frederick the Great and Bach, at the Palace at Potsdam, in May, 1747, and combines with this the festivities subsequently held at the Palace in Bach's honour.

Stage Manager: KATHARINE CRASTER

Leader of the Orchestra: NANCY OSBORNE.

Wigs by BERT Uniform by L. & H. NATHAN
Harpsichord by MESSRS. PLEYEL & SONS

Acknowledgements and thanks are due to Mrs. Wells and members of the Dramatic, Operatic and Ballet Classes for their help with the costumes and stage work.

DRAMATIC CLASS

"A HUNDRED YEARS OLD"

It was a good thought—indeed an inspiration—on the part of Mr. Cairns James to choose "A Hundred Years Old" by Quintero, for the play is altogether delightful, and one giving the opportunity for several good character studies of which members of the cast were quick to take advantage.

Alan Coad's presentment of lovable old Papa Juan was quite outstanding in charm and consistency, and another successful example of consistency (though naturally, hardly of charm!) was shown by Douglas Kelly as the inebriated communist, Alonso. To mention a small detail, both never forgot to use their hands in a way that carried conviction, the one shaky from old age, the other limp and jerky from drunken incapacity.

The men's cast was the same on both nights, but the women's was doubled throughout, which meant that the members had to do with half the number of rehearsals. This, however, led inciden-

tally to an interesting double reading of the part of Dona Filomena, played well by Olive Hall and Anne Pratt.

Denis Dowling also stood out by his attractive creation of the part of Trino. The setting was simple and suitable and it was altogether a most pleasurable show.

R.B.G.

	1st November	3rd November
Dona Marciala	YOLAND WILSON	IVY ARMSTRONG
(Papa Juan's daughter)		
Dona Filomena	OLIVE HALL	ANNE PRATT
(Papa Juan's daughter-in-law)		
Eulalia	DIANA BURTON	JOAN KEOGH
(Dona Filomena's daughter)		
Currita	MARGARET TAYLOR	MARJORIE SKUFFHAM
(Papa Juan's great-grand-daughter)		
Carmen Campos	BLANCHE TURNER	ANNE SNODGRASS
Rosa	PAULINE LANG	PAULINE LANG
(Carmen Campos' daughter)		
Papa Juan	ALAN COAD	ALAN COAD
(Don Juan del Monte)		
Don Evaristo (his son-in-law)	JOHN SOLOMON	JOHN SOLOMON
Trino (his grandson)...	DENIS DOWLING	DENIS DOWLING
Manuel	GEORGE CHITTY...	GEORGE CHITTY...
Antonon (a market gardener)	GEORGE WALL	GEORGE WALL
Alonso	DOUGLAS KELLY	DOUGLAS KELLY
(Carmen Campos' husband)		

Scene: Don Juan del Monte's Villa in Arenales, Andalusia, 1909.

ACT I ... A morning in May

ACT II ... Afternoon a week later

ACT III ... The evening of the birthday

The songs directed by G. J. MALCOLM and JOHN SOLOMON

Stage Manager: KATHARINE CRASTER

Wigs by BERT

Acknowledgements and thanks are due to Mrs. Devenish and members of the Opera Dramatic Class for their help with the costumes and stage work.

" IVAN AND THE MAGIC HARP "

JUNIOR EXHIBITIONERS

Two Private Performances were given by the London County Council Junior Exhibitioners of " Ivan and the Magic Harp," a Russian Fairy Story dramatised by Angela Bull, music by W. Lloyd Webber, on Friday, 16th December, and Tuesday, 20th December, 1938, at 8 p.m. Producers: Angela Bull and Katharine Craster (Ballets and Mime); Conductor, Freda Dinn.

CAST

The Tsar, Umnaya-Golova ... ..	... CLAIRES HIRSCH
An old Boyar ... ..	... PAMELA LARKIN
Ivan, the Tsarevich ... ..	... OLIVE HUGHES
Boyars	MARY GIRLING, MABEL RANKIN, EILEEN WOOD, DOROTHY SHEPHERD, MARJORIE COOPER, MARJORIE LEWIS, VERA CLEMENTS, VERA JUDSON, VALERIE PRICKETT, JACQUELINE BEAUCHAMP, SHEILA HINE, ROWENA LEEKS.

Two Wood Demons	...	JOAN LANE, DIANA SHEPHERD
The Baba Yaga (the Russian witch)	...	MADELEINE DRING
The Tsarevna Neotsyenaya	The	PATRICIA JOLLEY
The Tsarevna Beztsyenaya	Tsar's	JEAN CREPIN, PEGGY HOPKINS
	daughters	(Dec. 16th) (Dec. 20th)
The Forest Monster	...	SHEILA WHITE
The Pages	PAMELA GURLING, PAULETTE SCHWILLER, GILLIAN PRICKETT, EILUNEDD DAVIES, DAPHNE BROWN, FRANCES CURTIN	
The Pitch-black Hounds	SYLVIA SHAW, CECILIE JOHNSON, PAT GERSTEL, PAULINE PAYNE	
Two Sailors	...	VERA OYEZ, JOYCE HONNER
The Sea Monster	...	PATRICIA GILDER
The Herrings	BETTY WOOD, BERYL NEAL, ALMA FAWBERT	
The Crabs	GWENDA HUGHES, JOYCE WILKINS, DENNIS HARDCASTLE	
The Tsarevna's Guards	JOYCE HONNER, JOAN LANE, DIANA SHEPHERD, HAZEL ROWBOTHAM, MARGARET POGSON, EVELYN GRAY	
The Tsarevna Loveliness - Inexhaustible	...	GWEN CROOKENDEN
Her Maidens	BERYL HUNT, MAUREEN HARDCASTLE, PAT CLARK	
Attendants	DOREEN BAILEY, AUDREY DANN, VERA OYEZ, DAPHNE PITCHER, BRENDA FOWLER, JOYCE WEBB	

VIII Scenes

Costumes

Those of the Wood Monster, the Baba Yaga and the Wood Demons designed by PAULINE ELLIOTT

The Crabs by MRS. ALCOCK. The Herrings by E. B. BULL

The Guards' helmets by MR. HONNER

The rest: K. CRASTER, E. B. BULL and E. DAUGHERTY

Wigs by BERT

Scenery and Properties: MAX LESLIE. Lighting: F. DEVENISH

Music Staff: RUTH DIXON, R. FINLAY, JOAN THOMPSON, M. J. WICKENS

Stage Manager: K. CRASTER

Assistant Stage Staff: M. SLOANE, MARJORIE MEAGER, L. ROWLAND, R. FULLER, J. B. FORRESTER, H. GOBLE, J. SMITH, B. EMERY

Grateful acknowledgements for their help are made to: Mrs. GOTCH, E. DAUGHERTY, MARY LLANTAFF, MRS. FRANCIS, MR. LESLIE, and MR. and MRS. DEVENISH.

THE TERM'S AWARDS

CHRISTMAS TERM, 1938

The Director has approved the following Awards:—
Council Exhibitions—

Adeney, Richard	... Flute	Lamb, Winifred	... Singing
Dyson, Ruth	... Pianoforte	Layton, Jean	... Violin
Fleming,	Pianoforte	Pullein-Thompson	Pianoforte
Robert J. B.		Daphne	Accompt.
Keogh, Joan	... Singing	White, Dorothy	... Pianoforte

Junior Exhibition— Not awarded	Exhibitions for one year to December, 1939—
Edmund Grove Exhibition— Shine, Elizabeth ... Viola Treadwell, Mary M. Pianoforte	Brough, E. Marion Gill, Joan M. Herwald, Judith Leckie, Barbara Lomas, Joan Phillips, Doris Preston, Cecilia Pullen, Dorothy Rainsford, Joan Wall, George White, Valerie Wickens, Joan
Manns Memorial Prize— Carter, Mary	
Arthur Normand Prize— Harrison, Eric G.	
Wesley Exhibition Trimble, Joan	
Henry Blower Prize for Singers— Dowling, Denis	Grants in Aid— Allen, Joan Bull, Robert (December, 1938) Davies, Roy (December, 1938) Hill, Gladys James, Annette Horne, Eleanor Menzies, Pamela Moorhouse, Marjorie Prideaux, Evelyn Roberts, K. Helen
The S. Ernest Palmer (Berkshire Scholarship (founded by Lord Palmer of Reading)— Meinardi, Violin Charles W. S.	
Carlotta Rowe Scholarship— Renewed for one year to Dec., 1939 Morgan, Patria	
Opera Exhibition Renewed for two terms to July, 1939 Dowling, Denis	Leverhulme Exhibitions— Fleet, Glenys (two terms) Hayes, John (one year) Norman, Muriel (one year) Panter, Dorothy E. (two terms) Trytel, Alma (grant)
John Astor Fund— Extra Exhibition for one year from Sept., 1938, to July, 1939 Hall, Olive	Wodehouse Fund Grant— Beagley, Eric (one year)

A.R.C.M. EXAMINATION

DECEMBER, 1938, and JANUARY, 1939

PIANOFORTE (TEACHING)— Barnett, Audrey Cassavetti, Helen Penelope Eirene	SINGING (PUBLIC)— Beagley, Eric Charles a. Cooper, Zena Mary Nella
a. Darbishire, Beryl Halls, Phyllis Helen Betty Melville, Alan George Rainsford, Dorothy Joan Savage, Elsie Cynthia Storey, Joan Doreen	VIOLIN (TEACHING)— Hunt, Katherine Punnett, Sheila
PIANOFORTE (SOLO PERFORMANCE)— a. Banham, Elsie Ada a. Cooper, Zena Mary Nella a. Evans, Margaret Joyce	VIOLONCELLO (TEACHING)— HUBERT, MARY MARGARET Liversidge, Ursula Mary
SINGING (TEACHING)— Bayliss, Diana	CLARINET (SOLO PERFORMANCE)— Greig, Marion
a. Competent knowledge of Harmony	TRUMPET (SOLO PERFORMANCE)— Bowden, Norman Eton Clare

CONCERT AND RECITAL DATES

(Subject to alteration)

WEEK OF
TERM

I	Thursday,	January 12th,	at 8.15	...	Pianoforte Recital (Stanley Crouch)
II	*Tuesday,	" 17th,	" 8.30	...	† Patron's Fund
	Thursday,	" 19th,	" 8.15	...	Chamber
III	*Tuesday,	" 24th,	" 8.30	...	† Patron's Fund
	Wednesday,	" 25th,	" 8.15	...	Violin and Song Recital (Lorraine Du Val and Denis Dowling)
IV	*Tuesday,	" 31st,	" 8.30	...	† Patron's Fund
	Wednesday,	February 1st,	" 4.45	...	Informal
	Thursday,	" 2nd,	" 8.15	...	Violoncello and Song Recital (Valerie Trimble and Winifred Lamb)
V	*Tuesday,	" 7th,	" 8.30	...	† Patron's Fund
	*Thursday,	" 9th,	" 8.15	...	Second Orchestra
VI	Tuesday,	" 14th,	" 8.15	...	Third Orchestra
	Wednesday,	" 15th,	" 4.45	...	Informal
	Thursday,	" 16th,	" 8.15	...	Chamber
	*Friday,	" 17th,	" 8.15	...	First Orchestra
VII	*Wednesday,	" 22nd,	" 8.0	}	Dramatic Performances: "Pride and Prejudice"
	*Friday,	" 24th,	" 8.0		
VIII	Tuesday,	" 28th,	" 5.15	L.C.C. Junior Exhibitioners	
	Wednesday,	March 1st,	" 8.15	...	Informal (Concertos)
	Thursday,	" 2nd,	" 8.15	...	Chamber
IX	Thursday,	" 9th,	" 8.15	...	Operatic Repertory
X	Tuesday,	" 14th,	" 8.15	...	Chamber
	Wednesday,	" 15th,	" 4.45	...	Informal
	*Thursday,	" 16th,	" 8.15	...	Second Orchestra
XI	Thursday,	" 23rd,	" 5.0	L.C.C. Junior Exhibitioners	
	Thursday,	" 23rd,	" 8.15	...	Chamber
	Friday,	" 24th,	" 5.0	}	Dramatic Performances: Scenes from "Hamlet"
	Friday,	" 24th,	" 8.0		
XII	Tuesday,	" 28th,	" 8.15	...	Third Orchestra
	*Wednesday,	" 29th,	" 8.15	...	First Orchestra
	*Friday,	" 31st,	" 8.15	...	Chorus and Orchestra

* Tickets are required for these dates.

† Chamber Orchestra Concerts

LIST OF DATES, 1939

ENTRANCE EXAMINATION	...	...	...	Wednesday, 4th January
TERM BEGINS	...	...	...	Monday, 9th January
HALF TERM BEGINS	...	...	...	Monday, 20th February
TERM ENDS	...	...	...	Saturday, 1st April
ENTRANCE EXAMINATION	...	...	...	Wednesday, 26th April
TERM BEGINS	...	...	...	Monday, 1st May
HALF TERM BEGINS	Monday, 12th June
TERM ENDS	Saturday, 22nd July

Royal College of Music Union

FOUNDED 1906

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Hon. Auditors : DR. F. G. SHINN and MR. S. P. WADDINGTON

THE SOCIETY consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" in the Concert Hall in the summer, an Annual General Meeting in the Easter Term, occasional meetings at Members' houses, and other social fixtures.

THE SUBSCRIPTION for present pupils of the College and for two years after they cease to be pupils is at the reduced rate of 5/- per annum. All other persons pay 7/6 per annum, except Members residing outside the British Isles, who pay 3/-. The financial year commences on 1st January.

THE UNION OFFICE (Room 40) is open for business and enquiries during term on Tuesday, Wednesday and Friday afternoons from 3 p.m. to 5 p.m.

THE R.C.M. MAGAZINE (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union. Subscription to the Magazine only, 3/- per annum, post free; single copies, 1/- each.

A LOAN FUND exists in connection with the Union, for which only Members are eligible as applicants.